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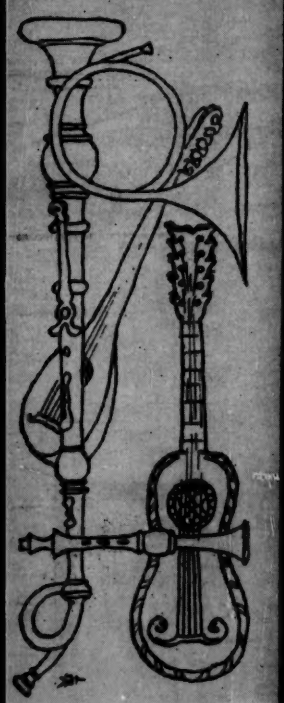

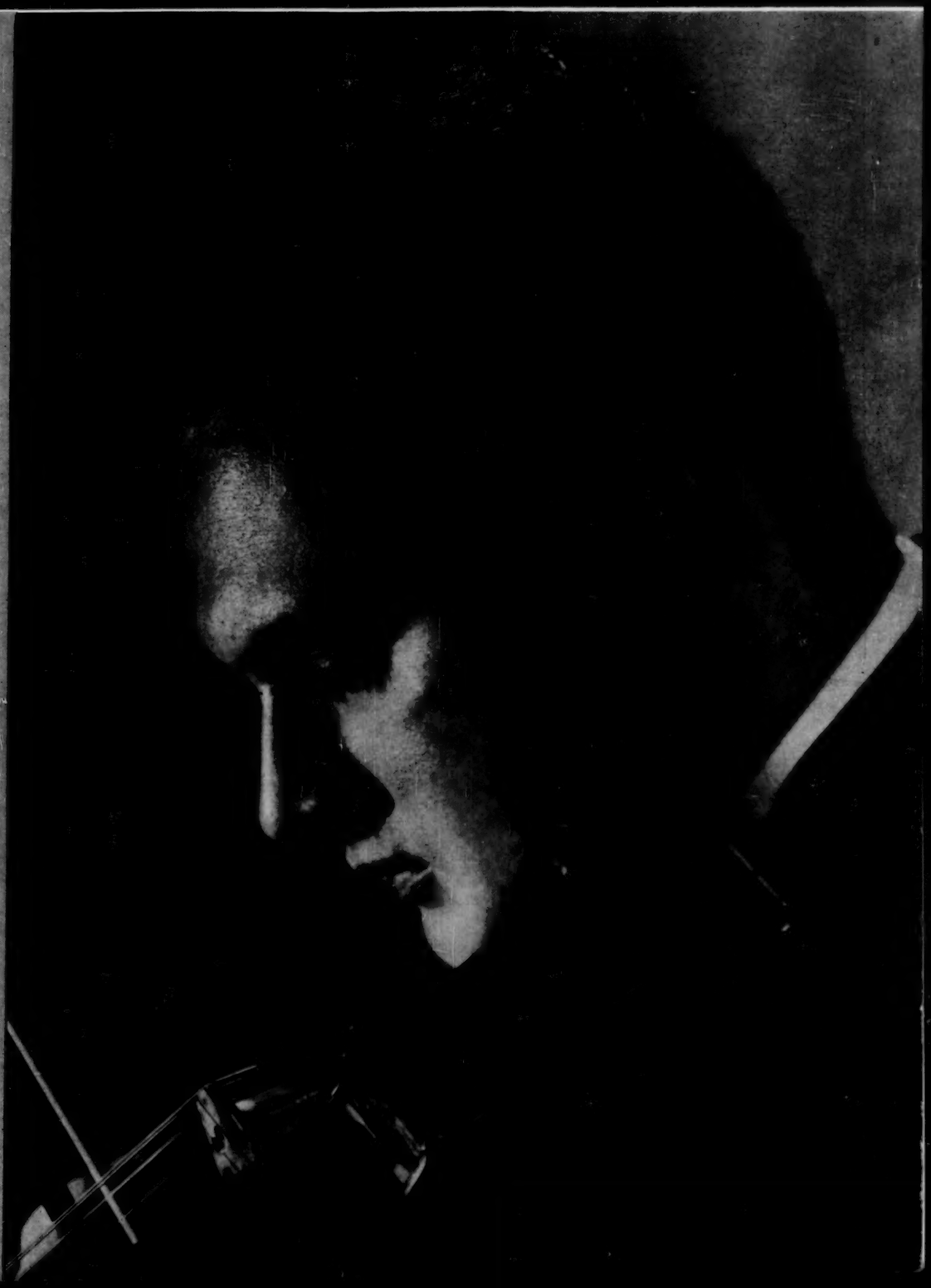

AARON ROSAND

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December 1, 1957
Seventy-seventh Year

THE BRIDGE OF TRADITION

By AARON ROSAND

TRADITION is the cornerstone of art, but it is rare in this forward-looking world that a young artist has the opportunity to step backward and shake hands with the past.

Every one of us at one time or another becomes enormously curious about his illustrious predecessors. If we are performers, we hear all our lives of Paganini's playing, of Liszt, of Chopin, Wieniawski, Saraste, Ysaye, and Joachim, to mention only a few. You can imagine the excitement that I felt when, during my last European tour, I had the good fortune to spend two days with Antoine Ysaye, son of Eugene Ysaye. It was an opportunity to touch one of the great traditions.

Antoine Ysaye is the image of his father. He is a first-class musician, once a cellist and now a writer, who can boast of such experiences as having heard the Fauré quartet for the first time while sitting on Fauré's knee. He was also his father's manager for several years. He speaks of his father not only with the love of a son, but also with the reverence of an artist for a great artist, a veritable giant of his time.

Eugene Ysaye was born in Belgium in 1858. He died in 1931. His life spanned a period of enormous revolution in the arts. Paganini had died only 18 years before he was born, and the battle over the corpse raged until at least 1896, with frequent press discussions until 1905. Chopin died just 10 years before Ysaye's birth. During his lifetime the Brahms-Wagner controversy flamed, the Debussy - Ravel feud grew, the Impressionists, and later the Fauves took over the painting scene. Art, in all forms, moved forward with giant steps.

Ysaye was many things: a powerful personality, a performer who cast a magic spell over his audiences, a composer of originality who left a lasting impression, not only in those of compositions, but also in those of Franck, D'Indy, Debussy, Lekeu, Saint-Saens, Fauré, Chausson, Dukas, Kreisler, etc. He originated the form of the poème, which he found "advantageous for musical expression, less constricting than the concerto form—a picture painted without a model." The violin repertoire was too limited for his taste. He spoke often of the monument left by Bach, "whose genius frightens those who would be tempted to follow an identical path." It was most satisfying to discover that I was not alone in feeling that "unlike the masters of the past, the instrumentalists no longer dare to write, and abandon this need to those who ignore the resources of the instruments, the secrets of the profession."

AARON ROSAND, *right, with* ANTOINE YSAYE

At least 41 works were dedicated to him, including such masterful additions to the literature as the Chausson Poème, the Franck sonata, the Debussy Quartet, the Fauré Quintet; and he premiered at least a dozen more.

Although I am of an entirely different generation, I feel that I can claim a spiritual heritage because of my studies with an Ysaye pupil, Leon Sametini, until the latter's death in 1944, my continued studies with Efrem Zimbalist, and my great admiration for an almost legendary figure. The only actual contact that I can claim is very literal—the chin rest that I always use was Ysaye's. It was given to me on my 13th birthday by Sametini to serve as an inspiration, a symbol of the traditional grand manner of violin playing.

1958 is the centenary of Ysaye's birth, and I am a member of the Committee of Honor for the festival in Brussels in June and July of 1958. To start the centennial year, I have chosen to dedicate my Carnegie Hall concert on Jan. 7, 1958 to Ysaye and to the wealth of music that he influenced, played, and composed.

ON THE COVER

AARON ROSAND

"SURGING TO THE TOP," shouted the headlines of *The New York Times* following the last Town Hall recital by Aaron Rosand. The young performer had proven once again that he is "a superbly equipped musician," "crowding the top rank of violinists," with "an unusually easy command of violin technique, a fluent bow, agile fingers and an intonation so clean that it is in itself a pleasure to hear. All this as well as musicianly phrasing and lyric sensibility."

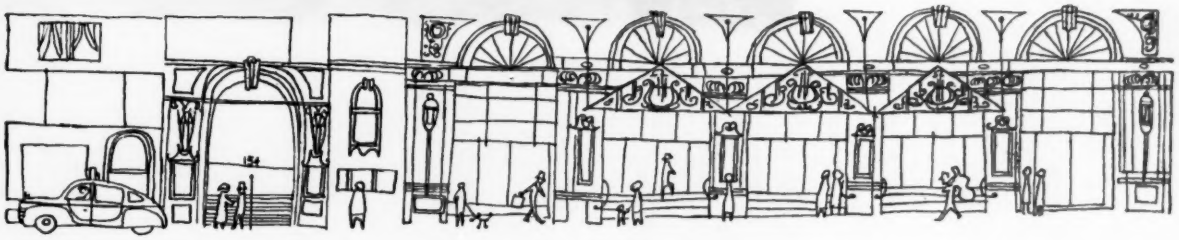
Since his debut with the Chicago Symphony eighteen years ago, Mr. Rosand's performances have been greeted with consistent acclaim, earning him an international reputation at the age of twenty-eight as one of the foremost young artists of our day. One of the few American-born, American - trained violinists to achieve world-wide recognition, Mr. Rosand tours extensively throughout the United States, Europe, and the Orient in recital and as guest soloist with major orchestras. He has also made an impressive contribution to recorded literature through his excellent releases on the Vox label.

Little wonder that when the Ysaye Centennial was planned for the summer of 1958, a festival that will bring the world's most distinguished violinists to Brussels to pay homage to the great Eugene Ysaye, Aaron Rosand was named to the Committee of Honor. With the same deep sincerity and devotion to his art that marks each Rosand performance, the handsome virtuoso pays personal tribute to Ysaye by dedicating his Carnegie Hall recital to him on January 7.

The program, compiled with the aid of Ysaye's son Antoine, will offer works of particular significance in the master's life. Three of the selections may well be receiving their first performances in America, a Pasquali-Ysaye Sonata, a Telemann Fantasy and an Ysaye poème, "Chant d'Hiver." In addition Mr. Rosand will play the Franck Sonata (a wedding present to Ysaye), two Ysaye fantasies "Obsession" and "The Furies," and two Ysaye program favorites, the Vitali Chaconne (upon which the famed Bach Chaconne is based) and the Saint-Saens "Rondo Capriccioso." Assisting at the piano will be Mr. Rosand's wife Eileen Flissler, who is herself a soloist of outstanding reputation.

Eugene Ysaye made his home in Europe, but his influence was far reaching. As America becomes more and more a cultural leader, it is here that the grand tradition continues to flourish, in the virtuosity and musicianship of our young artists—like Aaron Rosand.

ALONG 57th STREET



■ Wedding bells rang joyously for **Merle Montgomery** and **A. Walter Kramer** on Nov. 16. **Ada Holding Miller,** former president of the National Federation of Music Clubs was matron of honor (Dr. Montgomery is a member of the National Board of the organization), and **John Tasker Howard** was best man for Mr. Kramer in the ceremony at the Park Ave. Christian Church. Merle, who has all sorts of academic degrees and who was president of the New York Chapter of Mu Phi Epsilon, combines composing, writing on music theory, and instruction, with her official post as assistant manager of the music department of the Oxford University Press. Mr. Kramer has been and still is nationally known as an American composer of major stature, for many years editor-in-chief of Musical America, head of Galaxy Publications, and a member of the Board of ASCAP; he is the founder and former president of the Society for the Publication of American Music. His beautiful art songs have raised the repertoire standard in many a recital program in our concert halls. Felicitations to the happy couple, say we.

■ The New York City Opera marked the close of the first lap of the season with an on-stage party after Violetta had breathed her last lingering sigh ("Traviata," Nov. 16). Lots of attractive youngsters, some press people, Friends of City Center (a group) in gala attire (some in regimentals with impressive "fruit salad" trimmings) applauded Julius Rudel, general director, who has certainly done a swell job. The City Opera has a decidedly enthusiastic following. It needs more rehearsal time with full cast and orchestra, but give them A-plus! Not only for effort, sincere and arduous, but for initiative and vision. The troupers are off on tour now and the future looks far brighter than when the curtain went up on the opening "Turandot." Doubt has turned into delight!

■ Miffed at being told how "hearty" we looked, Partout tried to cope with a guaranteed to-fix-it diet but fell off the second day and was rewarded by running into **Bruno Zirato** and **Dimitri Mitropoulos** in deep conference over their minestrone or such at La Scala —restaurant not opera. (No weight problems for these active gentlemen.) We've known Zirato since a non-profitable (for both of us) Met audition years back and saluted his appointment as head man for the Philharmonic with applause. This day he was smiling through his tears. The reason—next day's headlines—Mitropoulos retires as Philharmonic conductor as "Lenny" Bernstein takes up the baton. We hear that Zirato and his associates, Moseley and Keiser, eminent gentlemen all, were embarrassed to the point of deep blushes (this we would like to see) on the occasion of the Philharmonic press reception at the Century Club. Ladies of the press arrived waving authentic invites and were refused admittance to the sacrosanct premises. (This must have been a real surprise to the gals — Harriett Johnson, Debbie Ishlon, and Eleanor Morrison, among others.) The upshot: the barred females were solaced in the Club lounge; given luncheon elsewhere while the boys went back upstairs for their noon-time nourishment. Segregation maybe? Or are the gentlemen at bay?

■ Welcome home, **Marks Levine.** All is forgiven. And are we glad to see you back on 57th Street! The manager with the know-how and the long-time successful experience with the great-greats of artist and symphony roster has been elected to the Board of the Little Orchestra Society—not for management, which remains in the competent hands of Thea Dispeker. Mr. Levine will act as consultant and advisor for the unique and varied activities of the ten-year-old ensemble. This augurs more diversified and valuable musical achievement as the Little Orchestra, under the baton of Thomas Scherman, begins its second decade of important concerts and recordings.

■ **Sol Hurok,** who is moving his offices and NYC enterprises from 711 to 730 Fifth Ave. (numerologically that's good) is being weighed down with honors. The latest is the Michigan State University Award for distinguished service. The citation reads "for his enriching the cultural lives of people throughout the world." Doubtless the impresario who has dealt with all sorts of artists and/or situations, including the re-establishing of musical relations and exchange with the Soviet countries, will cope adequately with all awards and medals and artists and customers, as ever.

■ Fascinating creatures along our block include **Anna Maria Alberghetti,** currently brightening the wee hours on the N.Y. night-club circuit. Remember a few seasons ago when Anna Maria and her mother and father (a cellist) arrived from Italy for the child's first Carnegie Hall recital? We were called in on a sort of consultant basis, helped to choose between two little frocks, which Anna Maria was rapidly shooting out of! And setting our heads strongly against a permanent wave. Finally the little, long-legged soprano went on stage with Mamma as accompanist. We did her up in a pink dress with an Alice-in-Wonderland hair-do and from her first clear, sweet note, she wowed the immense audience. Her hearers wept and called angel-child" and emotionally went all out. Few prodigies are really such, and even fewer mature gracefully, so it's a pleasure to watch Anna Maria as she holds and amplifies her singing gift. She has grown up real pretty too, which helps.

■ **Moura Lympany,** who won top plaudits from press and public in her concert at Carnegie Hall Nov. 20, is another charmer we spotted going into Steinway Hall for photographs. Hope these turned out well. Lympany is, to date, much prettier than her photos. We had a lot of fun tracing her Scottish lineage the other day. She has a right to the perquisites and tartan of the Johnston clan. Incidentally, wasn't it the same family who starred prominently in early New York colonial history with Mohawk treaties and so on? We are not erudite, just a voracious reader of the Robert W. Chambers romantic novels, which may be dated but are certainly more profitable than the current crop dealing with private eyes and dames and offbeat musicians.

■ On the desk are quite a number of letters from round about asking pointed questions on singers, mostly sopranos, now in current vogue. No space this time but soon we promise to break down and tell all. You asked for it! With one stipulation, the replies in no way express the opinions of MUSICAL COURIER. They will be all ours, so help us, so just hold your breath. (We expect to leave for a remote country in another month.) Your devoted but opinionated. . . . PARTOUT

PADEREWSKI
in the pagoda in the garden of the Leschetizky villa in Vienna.

Between the Diploma and the Concert Stage

By MARY BOXALL BOYD

"IT is harder to play six bars well on the piano, than to conduct the whole of the Ninth Symphony." So spoke Theodor Leschetizky, the greatest teacher of the piano the world has ever known, and who at one time in his career also filled the post of conductor. Coming from Leschetizky, the remark has great significance. It contains that pianistic truth that raised a young Paderewski from a gifted, yet careless, performer to an eminence unparalleled in his generation.

Paderewski writes in his memoirs: "Before I came to Leschetizky, I had not the slightest idea how to proceed with work, and he gave me that help—he showed me the way—he explained. He opened up another world to me in my art. I began to see—to understand—to find my way to know how to work. I cannot overestimate what he did for me in his indication of the way to work. It was masterly. He taught me more in those first few lessons with him than I had learned during the whole twenty-four years preceding. I had to make up for all the years lost when nobody showed me how to work. I was dancing without having learned to walk."

Mary Boxall Boyd, pianist and teacher of New York City and Princeton, N. J., received her early musical education at the Cincinnati Conservatory. Later she had personal instruction with Theodor Leschetizky in Vienna and in Berlin with Artur Schnabel, whose first Vorbereiter or assistant she later became. A foremost teacher on two continents and frequent contributor to Etude and other music periodicals, Mrs. Boyd is also at present chairman of the Debut-Recital Contest Committee of the Leschetizky Association of America.

After Paderewski's first period of study with Leschetizky, he appeared in recital in Paris at the Salle Erard. The event was so exciting that the distinguished audience kept him playing for another hour after the concert was over.

Paderewski further writes in his memoirs: "The line of my life was extending, but I knew well I was not yet ready for the big concert career I wanted. There is nothing more terrible than to meet a good success for which one is not ready.

"I went back to Vienna—it was a time of intensive work, and Leschetizky was very generous. Then came another great event for me—I had a real debut in Vienna, and that was an immense, an immediate success. My career as a pianist was launched. There was solid ground under my feet at last."

The humility and wisdom of Paderewski could well be an example to young pianists of today. In checking the growth, as well as the progress of the careers, of hundreds of aspiring young pianists, it might be interesting to ask the important question: How many are dancing before they have learned to walk? Youthful performers of good music, displaying talent, ability, and promise, are paramount in the world today. Yet, very few, even among the most gifted, reach the actual fulfillment of great piano playing.

Why? Because there is little or no awakening to the fact that the most important work of all leading to the goal lies ahead, between the diploma and the concert stage. And strangely enough, this work has much to do with the simple, basic principles of technique, an intense training of the fingers, whereby strong fingers are made still stronger until the young performer can with authority and dominion eventually evoke from the keyboard exactly the gradation and quality of tone necessary for the musical expression. The fingers should be able to carry out, with impulsive motive and without exertion, every dynamic intention.

First of all, in achieving successful, easeful performance, the young pianist might well profit by becoming acquainted with certain basic principles of true relaxation and of conscious, mental poise, that is, balance and control. The mastery of these leads to a natural approach to the keyboard, a kind of mental and bodily preparation that is fully established before even one note is played. This must first occur in the mind before it can be transferred to the muscles. In other words, one has first to think relaxation, from inside to outside, mind to body—not from outside to inside, body to mind. Gradually he will begin to understand what is meant by body resilience, an acquired, unimprisoned state of mind and body, out of which dual sensitivity comes the smooth, unhampered, flowing arm motion. Webster gives the following definition of the word resiliency, "act or capacity of rebounding, or springing back, elasticity." There is no other guarantee of relaxation throughout the performance of any given work.

Relax, and keep on relaxing. The writer does not refer to dead-weight relaxation, which is useless. In the resilient state an infinitude of correct

and economical motion is easily possible. It is through the knowledge and use of resiliency that all difficulties are easily overcome, from the smallest intricacies to the physically most taxing keyboard problems. But one must begin simply. Leave off playing for a while. As in climbing a difficult mountain, one must learn one's pace. Take it easy at the start—not too fast, not too eager.

By working patiently in this manner, one learns to relax in action and to continue relaxed throughout the execution of any work, no matter how difficult or how long. A resilient state of body controlled by a resilient state of mind cannot include fatigue. One should be able to practise four or five hours at one sitting and feel more refreshed when he leaves the piano than when he began playing. The very possibility of sustaining true relaxation during the execution of a work leaves the performer free to give his attention to the interior of the work, to the music he is interpreting. He has no longer laboriously to carry the execution. *It carries him.*

Learning how to work demands persistence in concentration: listening measure by measure for perfect evenness in playing; giving true values to the notes and rests within each measure, exactly as they appear on the printed page. The honesty of the measure requires strict observance of the value of all notes and rests, a simple matter, but one commonly and unwittingly disregarded, both in slow and in quick tempi, thereby distorting the rhythmical line of the entire performance. One can use a certain amount of tempo rubato, in the most exact meaning of that term, only when one has learned to play in time.

Almost all poor playing of Bach is due to the failure to observe the true value of the notes and rests in each measure and to the weakness of the fingers, which are unable to provide a true architectural background for the melodic line of his piano works. There can be no masterly performance where there is inequality.

An understanding of the musical substance of any given work, whether of small or major proportion, is the be-all and the end-all of the great soloist. Before he can successfully bring into manifestation the inspiration of the composer, he must have arrived at the point of creative, interpretative perception and understanding of the musical substance in the work.

It is more important for a young talent to play six bars well, with musical understanding, than to play one hundred pieces prepared and performed unmeaningfully, as a feat of repertoire and memory. How much of the true essence of even a few bars of a great piano work can be heard in the average adequate performance?

Not even a scrap of great piano literature should be presented as mere sound, though the sound be interestingly variegated. The inspiration of the composer can be enhanced by a performer well endowed with a cultivated musical understanding of the work, or it can be marred by another who gives a mere "reading" of the notes. For example, what do the C minor scales in the opening bars of the first movement of Beethoven's C minor Concerto mean to the average performer? Let us analyze it musically. Beethoven repeats this scale of eight-note length three times, placing an eloquent rest-tense silence after the first and after the second scales. Each note is important; each scale one might liken to a gamut of small trumpets, overtaking in emphasis and crescendo the preceding scale upward to the last note of the third scale, where Parnassus is reached.

One may ask here how it could be possible to project such musical conception and tonal prominence from these few bars of a great concerto unless one could call upon his trumpet fingers. In other words, unless the performer is mightily equipped technically and solidly built in musical understanding, the performance will carry no profound message.

What could be more dull than a performance of these few bars played as mere scales and the theme performed as nothing more than a lifeless minor triad? The question might be "Are you expressing Beethoven or Czerny?"

Anton Rubinstein, whose technical skill mounted toward infinity, said, "I play as a musician, not as a virtuoso." The same was true of Artur Schnabel, whose playing of the master works required the use of all conceivable technique. The development of the young Schnabel, under the tutelage of Leschetizky over a period of years, was as important and as inevitable to the advancement of great piano playing as was Paderewski's ordeal and his final triumph and glory. Among the famous pianists who were pupils of Leschetizky there are not two who played alike.

The writer recalls the poet Goethe's words: "Talent develops itself in the solitude, character in the stream of life." Regardless of persistent urgencies that pursue one from hour to hour in the rush and drive of the world of today, the fight for the expression of good music remains. For the very gifted pianist, there is still room at the top. The road upward is not necessarily a long road, but it is one intercepted by humble bypaths, set apart from the excitement of ambition's hasty conclusions and repercussions. It leads through a kind of Sabbath of the spirit, wherein the young aspirant can learn how to work in the serenity of reserve, how to concentrate, how to think, how to feel the selflessness, the honesty, the beauty, and the greatness of the music he is playing.

It is not how much, how long, how fast, how loud or how soft, but how true to the interior, to the purpose and message that the performer must ask himself and the music he is approaching.

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nothing but

Mitropoulos Resigns Philharmonic Post, Bernstein New Director

The New York Philharmonic announced at a press luncheon Nov. 19 the resignation of Dimitri Mitropoulos and the appointment of Leonard Bernstein as musical director, to take effect for the season 1958-59. Bernstein's appointment is for a three-year period.

Mr. Mitropoulos, who became conductor of the Philharmonic in 1950 and its musical director the following year, said that he was abdicating his position instead of resigning. He will continue as a guest conductor and as an adviser to the Philharmonic. He said the intrusion in his career "of that very tempting mistress, the Metropolitan Opera" had been paramount in his decision. It is understood that he will devote more of his time to performances at the "Met." Mr. Mitropoulos, in resigning what is probably the most demanding and difficult conducting post in America, himself announced the selection of Bernstein as his successor. Mr. Mitropoulos said that it was logical and a sign of America's musical maturity that his successor be a native-born and U.S.-educated American. Both Mr. Mitropoulos and Mr. Bernstein recounted the story of their first meeting 21 years ago and their pleasant professional relationship during these past years.

Maestro Mitropoulos, often highly praised in the press and sometimes highly criticized, pointed out that the Philharmonic needed press support and that often severe criticism of the conductor hurts the orchestra more than it does its conductor. He took this opportunity to point out that in most cities the press gives greater support to its orchestra than is true in New York.

In accepting the appointment, Mr. Bernstein said that he realized the great responsibility of following such a genius as Dimitri Mitropoulos. His acceptance reflected his decision to concentrate on conducting instead of many other facets of his highly successful career. Mr. Bernstein, now 39, is the second youngest conductor to serve as musical director of the Philharmonic.

Johnson Resigns from Cincinnati Orchestra

Thor Johnson, musical director of the Cincinnati Symphony Orchestra since 1946, has resigned that post effective next April, at the end of the current season. Dr. Johnson will then conduct the Choral Union and the Philadelphia Orchestra at the University of Michigan May Festival, after which he will fly to Taipei, Formosa, for a 3-month engagement with the Provincial Symphony. His summer activities will end with the sixth annual Peninsula Festival at Fish Creek, Wis. During the 1958 season he will make an extended tour with the National Symphony of Iceland, followed by a tour of the U.S. with his own chamber orchestra. It is said that Dr. Johnson will also serve as a member of the Advisory Committee on the Arts, recently created by Congress, or serve the U.S. Government in some other capacity.

LEONARD BERNSTEIN *and* DIMITRI MITROPOULOS *at announcement of Philharmonic changes.*

Callas-San Francisco Opera Hearing Postponed

The hearing on the complaint of the San Francisco Opera Company against Madame Maria Meneghini Callas for a breach of contract, originally scheduled for Nov. 25, has been postponed to Jan. 27, 1958. The Board of Governors of the American Guild of Musical Artists, of which Madame Callas is a member and which has a contract with the San Francisco Opera Company, took into consideration that this was Madame Callas' first request and that she had a previous contract to begin rehearsing at La Scala on the date of the hearing. The hearing will take place as scheduled on Jan. 27 whether or not Madame Callas can attend in person and will be completed before she is scheduled to begin rehearsals for her season at the Metropolitan Opera Company.

Marks Levine Joins Little Orchestra Directors

The Little Orchestra Society, through its president, Thomas Scherman, has announced the election of Marks Levine, former concert manager, to its Board of Directors. Mr. Levine will advise the Society in its growing activities, which include orchestral concerts, operas in concert form, concerts for young people, recordings for Music-Appreciation Records, recordings of the best of classic and modern musical literature, and TV shows. The presence of Mr. Levine on the Board will in no way affect the management of The Little Orchestra Society, of which Thea Dispeker is general manager and William Weissel associate manager.

Morris Agency Signs New Artists

The William Morris Agency concert department has announced that Flamenco guitarist Carlos Montoya will be available for touring under the Morris banner during the 1958-59 season. The Morris Agency will also present the Symphony Orchestra of Mexico (Orquesta Sinfonica Nacional de Mexico) in its initial American tour beginning in early October 1958. The orchestra will be conducted on its tour by its permanent conductor since 1954, Luis Herrera de la Fuenta, and a prominent European conductor now being sought to share the podium with Maestro de la Fuenta.

The National Ballet of Canada, for which the Morris Agency is the exclusive booking representative, will appear for three weeks beginning

the news

May 31, 1958, at the Bellas Artes Theater in Mexico City under the auspices of the Instituto Nacional de Bellas Artes in Mexico.

Metropolitan Opera Reduces Operating Loss in 1956-57

Operating loss of the 1956-57 season of the Metropolitan Opera was down $101,466 from the preceding season (1955-56: $711,491; 1956-57: $610,025), and the net loss after contributions was reduced to $95,377. This is the first season in eight years that the company has operated at a net loss of less than $200,000. In making public the financial statement, Anthony A. Bliss, president, emphasized that continued losses in any amount, unmatched by contributions, will seriously jeopardize the company, especially in view of the Metropolitan's projected move into its new home at the Lincoln Center for Performing Arts.

National Artists Announces Changes in Staff and New Artists

Luben Vichey, president of National Artists Corporation, has announced that under the new structure of regional territories and their representatives, Gerard Semon will represent the eastern U.S. and Canada, Dick Walter and John M. Barnes the Midwest, and Ruth St. George and Edward Steuart-Tavant the West Coast and western Canada.

Mr. Vichey has also announced that three-year management contracts have been signed with two young American artists, pianist Earl Wild and tenor William Lewis, both contracts to be effective immediately.

Harry Farbman Named Redlands Director

Harry Farbman, associate conductor of the St. Louis Symphony and conductor of the Springfield (Ill.) Symphony, has been named conductor and musical director of the Redlands Bowl. In June Mr. Farbman will organize the first permanent Redlands Bowl Festival Orchestra for the Bowl's 35th anniversary season, which will open July 1. A total of at least 18 events throughout the summer will include symphony concerts, grand opera, light opera, and ballet, as well as recitals by world-famous artists. Other conductors will share the podium with Farbman, including Edward C. Tritt, who will conduct the Gilbert and Sullivan performances.

Pianist RUTH SLENCZYNSKA *launched a completely sold-out* 1957-58 *trans- U.S. tour with a recital for the Thomasville, Ga., Entertainment Foundation. At a reception following the concert, Miss Slenczynska, right, chats with, left to right,* JAMES CHRISTIAN PFOHL, *conductor of the Jacksonville Symphony and director of the Brevard Festival,* PHILIP RUST, *and* MRS. WILLIAM A. LUCKIE, *president of the Thomasville Entertainment Foundation.*

Gold Medal for Music Awarded To New York City Opera

The Board of Governors of the National Arts Club has voted to award its second annual Gold Medal for Music to Julius Rudel, general director of the New York City Opera, in recognition of the company's "outstanding achievements in the promotion of opera in this city during the current fall season."

Robert K. Chandler, National Arts Club president, stated that the enthusiastic critical and public response, both to the standard repertory and to the company's five premiere productions, makes the New York City Opera company particularly deserving of the club's award.

Formal presentation of the Gold Medal will be made in March by Dr. Herman Newman of Radio Station WNYC, who received the club's Gold Medal for Music last year.

Pamplona Choir at Showing Of Spanish Choir Screen

The Pamplona Choir of Spain (Agrupacion Coral de Pamplona), under the direction of Luis Morondo, will present a concert of sacred music at the showing of the Spanish choir screen from Valladolid, Spain, at the Metropoltian Museum of Art on Sunday, Dec. 8. The screen, presented to the Metropolitan by the Hearst Collection, is being installed in a new wing of the Museum. The Choir will also be heard in their last appearance of a three-month American tour at Town Hall the same evening.

Oratorio Society to Perform

The Chorus and Orchestra of the Oratorio Society of New York, William Strickland, conductor, will open its 85th season with the annual Christmas season performance of Handel's "Messiah," Dec. 13 at Carnegie Hall. Soloists will be Joan Moynagh, soprano, Betty Allen, mezzo-soprano, John Von Kesteren, tenor, and David Smith, bass-baritone.

The program for the second and final concert of the season, in which Mr. Strickland will conduct the Society's Chorus and the Symphony of the Air on May 15 at Carnegie Hall, will be announced later.

News in Brief

■ There will be no concerts by Artur Rubinstein in the U.S. during the 1957-58 music season. The 68-year-old pianist is confining his curtailed schedule of performances to Europe and will not return to this country until next year.

■ Frederic R. Mann, president of the Robin Hood Dell, announced that the Cleveland Orchestra has been invited to perform during the first two weeks of the 1958 Dell season so that the Philadelphia Orchestra may perform at the Brussells Fair July 2-4 as requested by the State Department.

■ Bruno Walter will conduct the opening concert of the first annual Vancouver Festival of the Arts, July 19-Aug. 16, 1958, Festival Director Nicholas Goldschmidt has announced.

■ Dr. Jack Frederick Kilpratick, head of the composition department at Southern Methodist University, has been awarded a $2500 commission by the City of Pittsburgh for music to a festival drama in commemoration of the bicentennial of that city in 1959. Kermit Hunter of Hollins College will write the drama.

Dr. Kilpratick's Symphony No. 8 was premiered by the Oklahoma City Symphony on Nov. 17. The work for narrator, tenor soloist, chorus, ballet, and orchestra is a result of the first commission by that orchestra.

■ It is with a great deal of pleasure that the MUSICAL COURIER welcomes several thousand former *Etude* subscribers to our ever growing subscription list. Since February, 1954, the MUSICAL COURIER has very nearly trebled its number of subscribers, and now has the largest circulation of any magazine in its field.

We will continue, as in the past, to be of service to the musical artists, managers, and talent-buying sources that make up the bulk of our circulation. But we feel that it is necessary to develop new departments and new coverage for our rapidly growing list of subscribers who are music educators, studio teachers, and students. To the former *Etude* subscribers and to our nearly ten thousand subscribers who are members of the National Guild of Piano Teachers, we wish to announce that in subsequent issues we will publish numerous articles on pedagogical problems and increase our coverage of the music education field.

In this issue may we call your attention to the article "Between the Diploma and the Concert Stage" by Mary Boxall Boyd. This is the first in a series of feature articles from well-known teachers and authorities in music education.

We wish to offer the pages of the MUSICAL COURIER as a sounding board for your problems and for news and information.

Gid D. Waldrop

EDITOR

IN THE NEWS

FRITZ MAHLER

THE packed, Connecticut-bound luggage overflowed from under the grand piano as Fritz Mahler spent his last morning in New York telling us of his September trip to Poland.

"Just imagine," the apple-cheeked, white-haired maestro was saying, "in a country, war torn and impoverished, with a population not much greater than that of New York, there are nine full-time symphony orchestras, four permanent radio orchestras, and four permanent opera houses, where musicians work 12 months of the year and are paid above-average wages."

Mr. Mahler, whose home base is the podium of the Hartford Symphony, had been invited to conduct in Poland by the official concert agency POGART. "POGART was impeccably efficient," he revealed gratefully. "Everything — visas, hotel reservations, traveling accommodations, rehearsal schedules — was carefully handled by them in an effort to make my stay as pleasant and successful as possible." Mr. Mahler conducted the Philharmonic Orchestras of Kattowiczne, Krakow, and Lodz. A full week was devoted to each city, with six rehearsals of three or four hours each for every concert. When necessary, additional rehearsals could be arranged.

"When I first arrived in Kattowiczne," Mr. Mahler explained with a hint of Vienna in his voice, "I realized under what extreme difficulties the people live, and I wondered whether it would be possible for them to make good music. A little sceptical when I entered the hall the next morning, I was greeted by the most terrifying noise —90 musicians all practicing diligently while awaiting my arrival. It was not long before I understood how intensely devoted the people are to music. There are many excellent instrumentalists, singers, and composers, and nearly every house is equipped with a piano. There is radio and the beginnings of television, but live theatre and art still dominate the scene, and the artist holds a place of social distinction. The Polish people were enormously curious about American life and American music. For the past 25 years they had heard no American music with the exception of Gershwin scores." Mr. Mahler always included two American works on the programs, Samuel Barber's "Adagio for Strings" and William Schuman's "Undertow." "These people have very little that is material, so they have created what money cannot buy, a vital intellectual and artistic life."

DEANNE ARKUS

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RESERVATION DEADLINE — DECEMBER 15

IT was quite obvious that this was a moment of great importance: to the orchestra, whose faces reflected vivid tension and awareness of the difficult and noble task ahead; to the large audience, who had rushed through slashing rain straight from their jobs and who sat in eager anticipation of the pièce de résistance of this all-contemporary program; and to the brilliant young conductor, John Pritchard, who was about to guide his Liverpool Philharmonic Orchestra through the final and featured work, the Third Symphony of Ernst Toch.

As the performance progressed—from the hauntingly expressive opening bassoon solo, through the unsurpassable delicatesse of the second movement (one of the great scherzi of the entire symphonic literature), to the grand, imposing trumpet statement in the finale—it became overwhelmingly evident that here was the work of a truly great symphonist. Incorporating all the technical and emotional resources that distinguish great symphonies from merely good ones, it was intensely personal, yet always communicated with the listener as well as the performer.

It is curious to realize that Ernst Toch the symphonist has been with us less than a decade. He out-Brahmsed Brahms, who waited with his First Symphony until he was forty, by making his own symphonic debut when well past sixty. Then however, as if making up for lost time, the successors appeared rapidly. This year, two weeks before his seventieth birthday, Toch's Fourth Symphony was premiered in Minneapolis under Antal Dorati.

The creation of these four symphonies within a few short years, surely in itself a unique phenomenon in musical history, has inspired a vivid and renewed interest in Toch's music generally. Heretofore appreciation of his work was primarily limited to connoisseurs of chamber music, a situation further complicated by the fact that only a fraction of his work was available on up-to-date recordings. Since the appreciation of Toch's astonishing gift as a young composer was based primarily on his early chamber music, it behooves us to examine the reasons why, temporarily, public interest in his music did not keep step with his growth as a composer.

The young Toch started "at the top." At fifteen he heard the Rosé Quartet, one of the leading ensembles of its time, premiere his First String Quartet in Vienna. Quick recognition of his extraordinary talent was followed by practical encouragement in the form of prizes. His name was prominent at the various contemporary music festivals that became part of the European musical scene after World War I. The steady rise of his reputation, particularly throughout central Europe, was rudely disrupted when, after 1933, his music was forbidden in Nazi Germany. Toch emigrated, first to England, then to Amer-

ERNST TOCH:

A TRIBUTE

By BARBARA AND PETER JONA KORN

On the occasion of his 70th birthday, December 7, Musical Courier is pleased to present this tribute to Ernst Toch. Composer, teacher, "great master and a free soul." Dr. Toch was born in Vienna in 1887.

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ica, where ultimately he made his home in Los Angeles. There he turned his talents to writing several exquisite film scores and accepted a professorship of composition at the University of Southern California.

These activities necessarily restricted his creative output, so that in a period of ten years he wrote less than a dozen works. And here, perhaps, is a clue to the difficulties underlying American appreciation of Toch's true stature at that time: while the nation was becoming extremely orchestra-conscious, Toch turned to the medium of chamber music for the two major works of this period, the Piano Quintet and the String Quartet, Op. 70. It is no accident that Toch now became best known in America through his "Pinocchio Overture," which, in spite of its great charm and superb craftsmanship, was hardly designed to carry the impact of the monumental Piano Quintet. Nor can it be maintained that "Pinocchio's" great popularity was enitrely due to its more popular musical language; the third movement of the Quartet, Op. 70, for instance, is a genuine "hit" in every sense of the word. But a movement of a string quartet does not command a fraction of the attention accorded an orchestral work, and today it is orchestral works in large forms, usually designated as symphonies, that put a composer in the public eye.

Why had Toch not turned earlier to the symphony as a form of expression? At the time of Toch's emergence, during the period immediately following World War I, composers of otherwise greatly varying viewpoints (Schönberg, Stravinsky, Bartók, Hindemith) were pretty much in agreement on one point: they all considered the symphony a form of the past, specifically of a recent past that had fallen into temporary disgrace. It is possible that Toch shared these sentiments. At any rate, although we find various orchestral works among his earlier compositions, few of these are both in large forms and for large orchestra. We find such titles as "Phantastische Nachtmusik," "Spiel für Blasorchester," "Komödie für Orchester," "Bunte Suite," "Kleine Theatersuite," all titles suggesting playfulness. On the other hand, one of the most significant works of that period, the Cello Concerto, is scored for only a small chamber group. Exceptions are the two piano concerti, of which the second is actually designated "Symphony for Piano and Orchestra."

But we know now that Toch must always have been a true symphonist, who has at last burst forth in a veritable torrent of symphonic creativity. It is through the medium of these symphonies that a new and completely comprehensive picture of Ernst Toch is revealed to us.

It is a picture of Ernst Toch the musician—the musician whose contrapuntal mastery has its roots in the fugues of Bach; whose clarity of design and texture reflects the spirit of his idol Mozart; whose vivid and expressive melodic intuition bespeaks its kinship to the lieder of Schubert; whose architectural mastery recalls the imaginative discipline of Brahms. After all, these were his only teachers.

It is a picture of Toch the hearer—a hearer whose ears have captured vibrations of space unknown to us and whose mind has transmuted them into orchestral sonorities that communicate to us the sound of infinity.

It is a picture of Toch the philosopher—for it is a philosophical idea that underlies each one of the symphonies. The First is prefaced by Luther's motto of defiance: "And be the world full of devils—." The Second bears a dedication to Albert Schweitzer, a tribute to a lone voice of truth, courage, and mercy in a world of turmoil. The Third Symphony is most personal, almost autobiographical; it carries the quotation from Goethe's *Sorrows of Young Werther*, "Indeed I am a wanderer, a pilgrim on the earth—but what else are you?" The image of the symphony is that of Ahasver, the Wandering Jew, reflecting the fate of his people, and in another sense his own personal fate.

But above all, it is a picture of Ernst Toch the man—because his language is always so intensely personal, so unmistakably his own, that in a time that has become style-conscious to the point of absurdity, Toch's style can be classified only as belonging to himself. The many-sidedness of his nature is directly expressed in all the contrasting elements his music conveys: the pivotal quality of his lyrical passages, expressing his desire for immediate emotional contact with the listener; his great love of quiet, revealing a lonely, introspective personality; a vivid sense of color expressed through his highly imaginative treatment of the orchestra, even to the point of inventing new instruments when conventional ones do not suffice; his keen sense of drama and the abundance of nervous energy so prevalent in the corner movements of the symphonies; the constantly changing, prismatic quality of his textures, the urgency of his climaxes—all of these are included in the picture of a figure indeed rare in our time, a great master and a free soul.

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NEW YORK CONCERT AND OPERA BEAT

METROPOLITAN OPERA

"La Perichole," Nov. 6, E—"La Perichole," the colorful Broadway show at the Met, goes on with undiminished box office returns. It is presented even to school children. Everyone seems to like it, particularly those who want relaxation and entertainment, even in an opera house. The management in its eagerness to reduce the deficit willingly obliges these demands. Cyril Ritchard, who reigns as Viceroy of Peru in the play, also wields the sceptre as stage director. Evidently he loves to act, sing, and dance on the stage of one of the world's leading lyric theatres. The cast that entertained the audiences last season is still at hand, except for the title role, which was sung by Laurel Hurley. She looked very pretty, moved gracefully, and sang her part with ease, expert technique, and warmth. Theodor Upmann is a mainstay of the cast, and the Viceroy of Peru is most fortunate in having such loyal courtiers as Osie Hawkins, Paul Franke, and Rudolf Mayreder, who do everything they can to promote the Viceroy's vices. Everyone on the stage including the old prisoner (Alessio de Paolis) has a good time. Jean Morel, still in the conductor's chair, officiates with gusto.

This reviewer wonders, however, whether the version in which Offenbach's delightful score is presented at the Met has received his blessing. In the official program there is a remark that reads: "Orchestration revised and adapted by Julius Burger." An orchestration can be revised or adapted, but "revised and adapted" doesn't make sense. Actually this peculiar language is used to disguise the fact that Mr. Burger has taken the liberty of tampering with Offenbach's music to a considerable degree. Probably it was felt that Offenbach's score could not stand on its own merits and needed strengthening to be effective. Thus Mr. Burger not only revised the orchestration but also dug into other Offenbach operettas, hauled melodic material from them, and incorporated it into "La Perichole." We wonder whether this transaction was suggested by the management or by Jean Morel. At any rate this is not a special instance, for a similar procedure was applied to "Eugene Onegin." J. B.

"Tosca," Nov. 9, A—One of the best casts available from the current roster was assembled for this performance. In the title role was Antonietta Stella, whose clear, flexible voice soared easily in depicting the jealous woes of love and the tragic impasse reached by a celebrated diva in the Rome of 1800. Cavaradossi was enacted by Jan Peerce with the exceptional musicality and fine sense of dramatic accent that we expect from this great tenor. Leonard Warren was superb as Scarpia. The baritone was in best voice, and his elegance and fire in his characterization of the strangely-mixed personality of the Police Chief, aristocratic, tyrannical, subject to tempestuous human frailty, gave point to the whole performance. A general standard of excellence was maintained by the supporting singers. Clifford Harvuot as Angelotti, Gerhard Pechner as the Sacristan, Paul Franke as Spoletto, and Calvin Marsh as Sciarrone were impressively experienced. In debut Ezio Flagello sang the few phrases of the Jailor with a resonant, fluent vocal quality that indicates valuable potential. We await a second and more important role for this young singer with anticipation. A clear, pretty voice was displayed by Master George Keith as the Shepherd.

Dimitri Mitropoulos conducted with eloquence, drawing every nuance and honeyed essence from the lustrous score. (For us it was like a beautiful orchestral accompaniment for a romantic solo cello concerto.) He evidently had a wonderful afternoon for himself and enjoyed every moment. We didn't. The pace set by the conductor was so slow most of the time that the vigor and climactic moments were dimmed; the long-spun passages were extended to the point of "holes" in musical continuity (not the strongest feature of Puccini's writing anyway); and the dynamic contrasts melted into subtle sweetness, with the brutal tragedy losing its expected impact. This made certain scenes difficult for the lead singers, especially in Act I and in the hectic struggle between Scarpia and Tosca. But this is somewhat carping. All in all, the gorgeous music, the splendid singing, and the magnificence of the sets (Acts I and II) combined to make the matinée "Tosca" memorable. M. C.

Andrea Chenier, Nov. 9, E — Andrea Chenier is hardly a great work, but it does have undeniable appeal. The opera is based on the life of poet André Chenier, who used his pen first to promote the French Revolution and then to condemn its murderous tactics, thus signing his own death warrant. With its courtly splendor, romantic interludes, and violent terror, the story is obviously one with considerable dramatic potential, but Giordano is unfortunately no Verdi. His work lacks complete dramatic development, his harmonies are at times curiously naive and at times pungently Wagnerian, and his melodic lines have a déjà-vu quality about them. But withall Giordano is a skilfull composer working with good basic material that he sets into a wonderfully lyrical, well-paced score. For this audiences seem to forgive his less fortunate attributes.

The Metropolitan magic has done what cosmetic firms are still trying to achieve. It has made Chenier thoroughly attractive, with impressive scenery by Dino Yannopoulos, exquisite sets and costumes by Frederick Fox, and some of the most glorious voices ever to echo through the diamond horseshoe.

Zinka Milanov as Maddelena and Mario Del Monaco as Chenier were in rare form, and they took every opportunity to display their vocal histrionics. This to the delight of the audience, which reveled in the hair-raising opulence of their ringing tones. One must praise Miss Milanov especially for her musicianly handling of a role that could easily have carried her away on the wings of her own song. As for Mario Del Monaco, he has never sounded better, equalling the diva in vocal beauty, although perhaps with less subtlety and fewer pianissimos. His opening act aria "Improviso" was the work of a true artist. But temptation grew too great for the dramatic tenor and the last act love duo became a hi-fi competition. Needless to say, hysteria gripped the audience as the Milanov-

Monaco match rivaled any Dempsey-Tunney bout.

Making his Met debut as Gerard was Italian baritone Mario Sereni, who was having no part in the goings on around him. He has a rich, full lyric voice, that he refuses to force, with a particularly flexible and colorful top range. Martha Lipton and Rosalind Elias were visually and audibly beautiful, and Fernando Corena, Alessio Paolis, Gabor Carelli, Norman Scott, and the rest of the cast handled their parts expertly, under the direction of Fausto Cleva. D. A.

the American premiere of Dimitri Kabalevsky's Fourth Symphony.

Prokofieff's score, surely one of the most beautiful series of dance pictures ever created, was projected with sensuous passion and drama by the orchestra under Mitropoulos' baton. Particularly effective were the lyrical balcony scene and the grotesque death of Tybalt, in which Saul Goodman's perfectly timed, resonant tympani underlinings merit special praise.

Kabalevsky's symphony is another of this composer's gratuitous presentations to the history of contemporary

Wide World Photo

NORMAN DELLO JOIO, *left, Pulitzer Prize-winning composer and president of the Musicians Club of New York, Inc., presents checks to the three award winners in the club's third annual Artists Contest:* JULES ESKIN, *a member of the City Center Orchestra, who was a* $500 *award winner;* GILDA MUHLBAUER, *also winner of a* $500 *award; and* STANLEY HOFFMAN, *who received a second prize of* $200.

"Il Barbiere di Siviglia," Nov. 14, E—The first "Barber" of the season was a sprightly performance with a familiar, well-integrated cast. Roberta Peters was again the alluring Rosina, singing with aplomb and a bright, accurate tone; Frank Guarrera sang the title role and played it acceptably. Cesare Valletti was a personable Almaviva, whose always clear tonality and superb musicianship brought unadulterated enjoyment. In the Dr. Bartolo part was sonorous-voiced Fernando Corena, with unsurpassed Cesare Siepi delighting the audiences as Don Basilio. The supporting singers were also well chosen; Margaret Roggero, making a real hit with the Berta aria; George Cehanovsky as Fiorello, Alessio de Paolis as the Sergeant, and Rudolf Mayreder, all reliable and histrionically ingenious, added to the fun and pleasure of the performance. Max Rudolf conducted with his customary good reading of score and kept the comedy in line with the atmospheric music of the Rossini period. M. C.

CARNEGIE HALL

N. Y. Philharmonic, Mitropoulos, conductor, Oct. 31, E—Dimitri Mitropoulos, continuing the Philharmonic's early season devotion to the major Russian works of the twentieth century, this week programmed nine excerpts from Prokofieff's "Romeo and Juliet" and music. The work shows less reliance on "pops" cliches than his other recently performed new work, the Third Piano Concerto, but in their place, we are now given empty stretches of brassy noise, with little seeming musical conviction. Listening to a series of vaguely related climaxes, connected by arid string and woodwind passages, for over forty minutes is an enervating comedown after the glories of Prokofieff's music, so magnificently performed. H. G.

Gerald Beal, violinist, Nov. 8, E—Gerald Beal, who with his twin Wilfred has made a favorable impression as soloist with the Little Orchestra in past seasons, appeared for the first time in a New York recital of his own program. His selections offered music of three centuries. He began with Tomaso Vitali's Ciacona in G minor. It was presented in one of those modern arrangements that deviate considerably from the original in order to transform it into a virtuoso vehicle. We wonder why a young, talented violinist does not put aside such inflated arrangements and try his virtues on the originals. We believe that the rendition of a work in compliance with the artistic conception of the composer should give a serious performer much satisfaction. Mr. Beal played the Ciacona with firmness, vigor, and a strong tone.

The second offering was the first of Bach's six sonatas for piano and violin, with Harriet Wingreen at the keyboard. It was an object lesson that demonstrated anew a serious problem of today's performing practice. A piece conceived as home music was played in a huge hall, and although rendered with a sense of style and clarity, the sonata lost its intimate character. Gerald Beal and his brother Wilfred faced the same problem in the delivery of Arthur Honegger's Sonata for two unaccompanied violins. One was grateful to hear this piece played again by two accomplished violinists. They succeeded in bringing out the charm and delicacy of this music. It was the most appealing feature of the evening. Brahms' Sonata in A major received a somewhat subdued performance. Harriet Wingreen played the piano part with solid musicianship. The rest of the program was made up of virtuoso pieces such as three Paganini caprices and the brilliantly played "Burlesca" by Josef Suk, "A Fontaine d'Arethusa" by Szymanowski, and Dushkin's arrangement of the "Danse Russe" from Stravinsky's "Petrouchka." The responsive audience received several encores. J. B.

N. Y. Philharmonic, André Cluytens, conductor; **Johanna Martzy,** violinist, Nov. 10, A—It was visitors' day at the Philharmonic, and the welcome guests were Belgian conductor André Cluytens, last heard here with the Vienna Philharmonic, and the young Hungarian violinist Johanna Martzy, making her N. Y. debut.

Mr. Cluytens is a conductor of theatrical leanings who commands the podium with the power of his personality and the eloquence of his movements. He seemed to mold the sounds into shape with his hands, courting the music with a romantic flourish. Under Mr. Cluytens' direction Wagner's Prelude to "Die Meistersinger" was given a rousing performance. It was played with the opening night exuberance of a hit show overture, hinting at the major tunes and rallying enthusiasm. But at all times it was distinguished by clarity of beat and sensitivity of conception. The Brahms Fourth Symphony was also marked by dramatic intensity, although one might argue the slight exaggerations in tempi that tend toward sentimentality. After intermission the spotlight was on Johanna Martzy, whose reputation in the U. S. has been established chiefly through her recordings. Miss Martzy, a tall, willowy blond, displayed a violin command that matched her elegant appearance. She has an admirable tone quality and technical facility, and although her use of vibrato sometimes seems excessive, her playing is decisive and musically sound. However, neither the Bach E major Concerto nor the Bartók Rhapsody No. 1 are virtuoso vehicles, and it will take further hearings to judge her assets fairly. We look forward to hearing Miss Martzy in recital. D. A.

The Pittsburgh Symphony Orchestra, William Steinberg, conductor, Nov. 12, E—The yearly visit of the Pittsburgh Symphony Orchestra is now a regular feature of New York's musical life. The orchestra is one of the best in the country, and William Steinberg always comes to New York with a program that is off the beaten track. This time he chose works by Austrian composers. He began with Haydn's "Surprise" Symphony, for which he reduced only the double bass and violoncello sections and had the symphony played by the entire string body. He evidently is sure of his men and delights in applying the sonorities of a large string orchestra to Haydn's crystal clear setting. The performance was crisp and the tempi well taken.

Anton von Webern's Six Pieces for Orchestra, Op. 6, followed. It was their first presentation in New York. This reviewer remembers well their very first performance in Vienna 43 years ago under the leadership of Arnold Schönberg. Webern's pieces found then a stormy reception and created a climate that led to scandalous riots. The concert had to be broken off. It was quite different here on Nov. 12. These six pieces, which altogether require not even 10 minutes playing time, found a very attentive audience and scored an unqualified success. To describe music with words is an impossible undertaking and particularly in this instance. The melodic content is small and the conciseness of the pieces precludes thematic elaboration. The color is the primary objective, and Webern moved in a direction that Schönberg discussed in the last paragraphs of his treatise on harmony. The "Klangfarben-Melodien," of which Schönberg spoke as a fantasy of the future, seem to be realized in Webern's Op. 6. Steinberg and his orchestra devoted themselves to the study of these difficult pieces with ambition and zeal and succeeded in conveying the meaning of the music with conviction.

The second half of the program was reserved for Anton Bruckner's gigantic Eighth Symphony. The conductor gave an impressive performance of the first and second movements, which reflected deep understanding of this music. Alas, it must be said with sincerest regret that Mr. Steinberg marred this performance by painful cuts of both the Adagio and Finale. He excised a third from the Adagio and jumped from the exposition into the coda. A similar treatment was administered to the grandiose finale. What a noble architecture was here o'erthrown! Did Mr. Steinberg believe that the public is not ready for the dimensions of this symphony? Well, it was played under Bruno Walter's direction in its entirety several times and the audience acclaimed it heartily. An audience that "took" the pieces by Webern is certainly qualified to understand a symphony of Bruckner. Mr. Steinberg's unfounded apprehension deprived his New York audience of the hearing of a great work in its true proportions.

J. B.

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TOWN HALL

Robert Howat, pianist, Oct. 22, E—Making his local debut, this young Chicago pianist showed a considerable facility in handling the disparate styles of an arduous program, which included Schubert's Sonata in A minor, Op. 143, Bartók's Suite, Op. 14, and the N. Y. premiere of Tcherepnin's Preludes for Piano, as well as works by Ravel, Chopin, and Debussy.

His playing of the Schubert sonata, which resembles the piano reduction of a symphonic score, had drama and color until the final *allegro vivace,* where Mr. Howat seemed to have some trouble with the alternations of surging power and delicate lyricism that make this one of the most effective of Schubert's sonata movements. Excessive use of the pedal in forte runs also blurred the ensuing lyrical passages to some degree. Bartók's Suite was dashed off with brilliant control and strong rhythmic drive, and the virtuoso Tcherepnin trifles, reminiscent of Rachmaninoff, were played with perfect control of their technical intricacies. H. G.

Angelica Lozada, soprano, Nov. 5, A—Miss Lozada, winner of this year's Walter W. Naumburg Award, proved herself a singer of considerable attainments within the framework that her rather small voice allows. Miss Lozada is well aware of her limitations and wisely chose a program that would emphasize the positive aspects of her vocalism. The voice is high and always true to pitch. Her singing of a group by Debussy, Duparc, and Poulenc was outstanding in its sensitivity to text, excellent diction, and musical color. A Richard Strauss group, which included the taxing "Amor," showed a slight strain in the upper ranges of her coloratura, but nevertheless was ably projected. Also included on the program were songs by de Laserna, Granados, Arnold Freed, John Duke, Blas Galindo, and Amadeo Vives. The entire recital showed a pleasing talent, intelligently communicated. Charles Wadsworth provided fine piano support. H. G.

American Opera Society, "Paride ed Elena," Nov. 5, E—This group's second offering of the current season gave further proof of its leaders' untiring efforts to resurrect unjustly neglected masterpieces and present them to an enthusiastically expectant public. Gluck's "Paride ed Elena" (Paris and Helen) is a magnificent opera. Its music, particularly the three arias of Paris wherein he declares his love for the Spartan queen, the ballet music, Helen's momentary rejection of Paris' suit, and the prophetic aria of Pallas Athena in which she warns the lovers of the tragedy that would occur as a result of their union, is on a level with the most exalted of Gluck's creations. The conducting of Arnold Gamson and his orchestra's fine response made the music vibrate with life and grandeur, whether in the purely orchestral portions or when underlining the vocal action.

The three leading soloists, however, were not up to their tasks. David Poleri's Paris, in spite of occasional moments of exquisitely beautiful singing, was coarse and poorly projected below mezzo-forte. Mariquita Moll, substituting for the indisposed Phyllis Curtin, had dignity of bearing, but her small, colorless voice and unconvincing dramatics barely allowed the character of the proud queen to emerge. Laurel Hurley's Amor was compounded of dramatic cuteness and pallid vocalization. The one singer truly worthy of the opera's splendor was Anita Cerquetti, who sang the thrilling aria of Pallas Athena. Miss Cerquetti had her audience securely gripped from the moment she stepped on stage. The voice is voluminous and clear and possesses the effortlessness of production that is one of the prime assets of any successful singer. Her high notes were clear and perfectly focused; the lows were strong and well projected. Her exposition of the small, but rewarding role gave her the coup of the evening, as was shown in the audience's near-hysterical ovation. Gluck, Gamson, orchestra, and the fine chorus prepared by Margaret Hillis, plus Cerquetti, managed to make a success this evening of opera at Town Hall in spite of the production's general vocal shortcomings. H. G.

Joseph Schuster, cellist, Nov. 6, E—Joseph Schuster's Town Hall recital was a lesson in how a cello ought to be played. It seemed almost too simple as sure fingers whisked up and down the fingerboard, and a rich full tone embraced the hall. Simple because sheer technical feats are no longer of major consequence to Mr. Schuster. He is a master of his medium, using the cello merely as a vehicle to express his deep affinity for the music.

The program opened with a Chorale Prelude by J. S. Bach and the Concerto in C minor by J. C. Bach, played with a romantic sweep all too seldom accorded these works. The Beethoven Sonata, Op. 69, followed, giving listeners ample opportunity to marvel at the Schuster technical wizardry. The Schumann Fantasie Pieces were polished gems of lyricism, and the Prokofieff Sonata, especially provocative in its intensely vital interpretation, seemed particularly suited to the artist's temperament. Brooks Smith as the accompanist matched the soloist in excellence. D. A.

Miklos Schwalb, pianist, Nov. 7, E—A program of variety, with the best of familiar repertory contrasted with outstanding contemporary composition, served to bring the pianistic gifts of Miklos Schwalb to an appreciative audience. This was a recital in which one could relax and listen to playing of distinguished style, emotionally warm, although tempered by an academic understanding of integral verities. Digital skill and a sweep in overall phrasing offered a refreshing, experienced interpretation plus a balance of proportion and form sometimes missing in the playing of the younger pianists. Although basically an artistic disclosure, one felt that Mr. Schwalb's work was especially of value to students fortunate enough to hear the clearly sounded Bach Organ Prelude (Mr. Schwalb's transcription), the Liszt Fantasy, the flowing Hayden C minor Sonata, and immediately after this the bow to the modern, Samuel Barber's Sonata, Op. 26. The second half of the list was devoted to the Schumann "Car-

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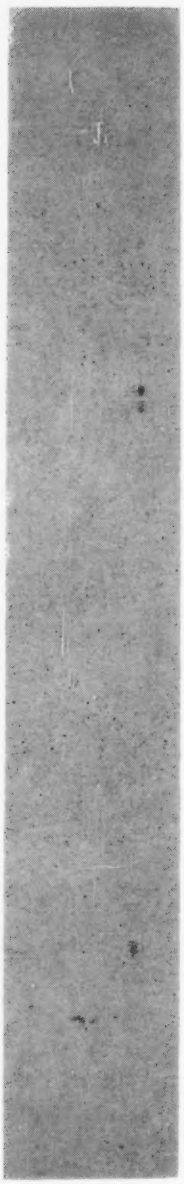

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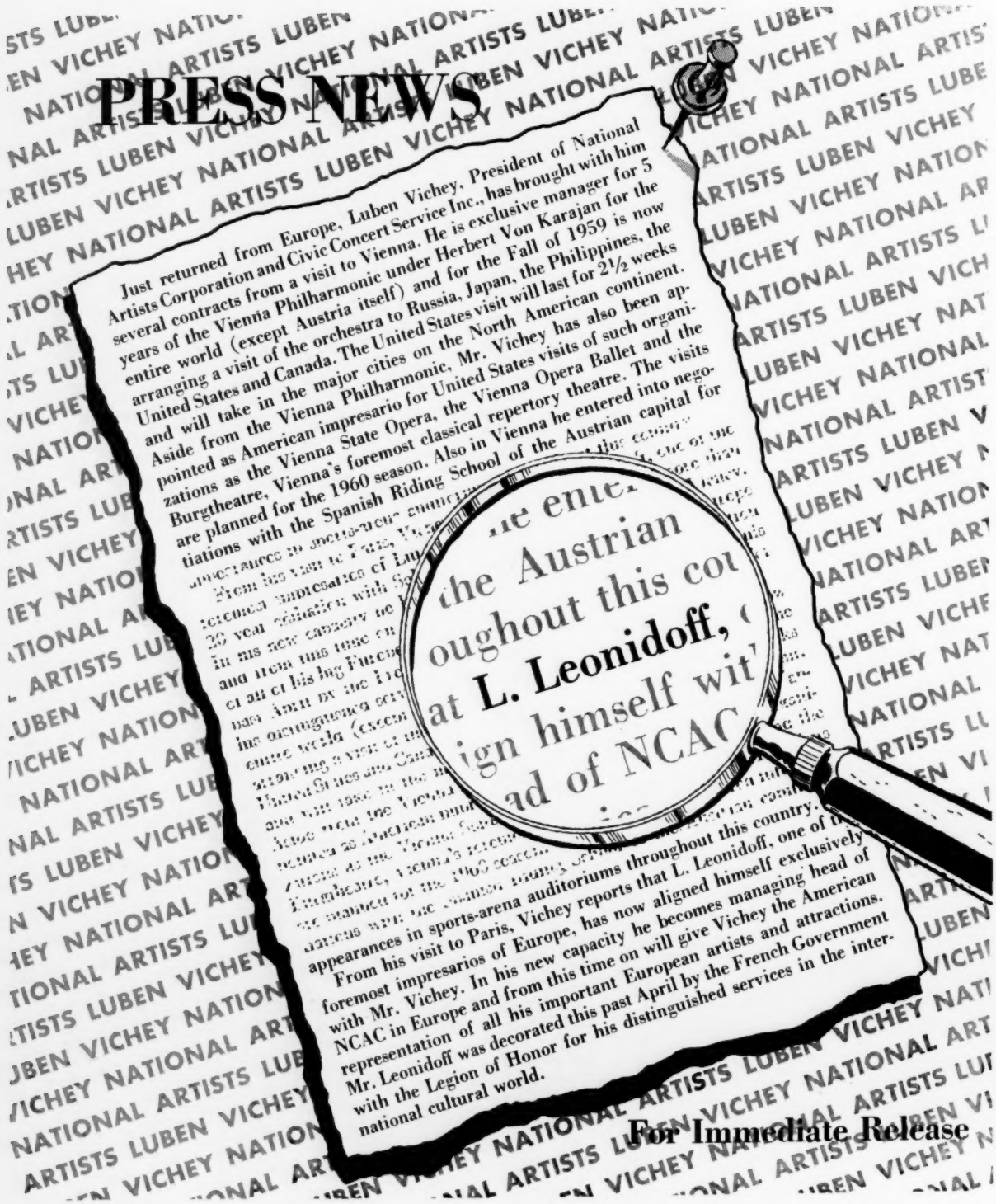
PRESS NEWS
Just returned from Europe, Luben Vichey, President of National Artists Corporation and Civic Concert Service Inc., has brought with him several contracts from a visit to Vienna. He is exclusive manager for 5 years of the Vienna Philharmonic under Herbert Von Karajan for the entire world (except Austria itself) and for the Fall of 1959 is now arranging a visit of the orchestra to Russia, Japan, the Philippines, the United States and Canada. The United States visit will last for 2½ weeks and will take in the major cities on the North American continent. Aside from the Vienna Philharmonic, Mr. Vichey has also been appointed as American impresario for United States visits of such organizations as the Vienna State Opera, the Vienna Opera Ballet and the Burgtheatre, Vienna's foremost classical repertory theatre. The visits are planned for the 1960 season. Also in Vienna he entered into negotiations with the Spanish Riding School of the Austrian capital for
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From his visit to Paris, Vichey reports that L. Leonidoff, one of the
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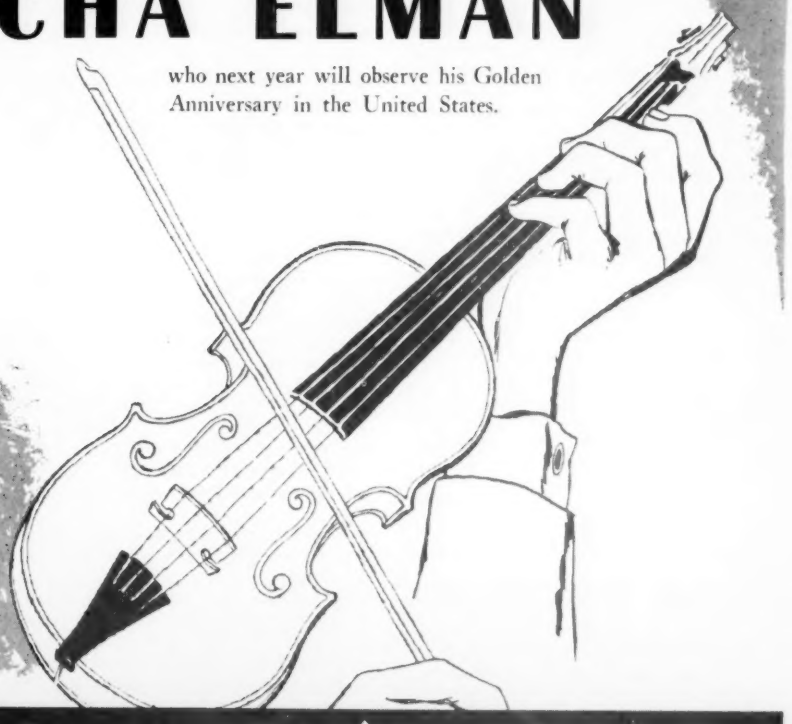

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naval," strongly delivered with colorful and delectable tone. M. C.

Yury Boukoff, pianist, Nov. 8, E—Mr. Boukoff, a Bulgarian pianist in his early thirties who received considerable publicity prior to his arrival here, for his recordings of the nine Prokofieff piano sonatas, made a very impressive showing in his New York debut playing Bach's C minor Partita, Schumann's Symphonic Etudes, Prokofieff's Sonata in B-flat and Moussorgsky's "Pictures at an Exhibition."

Boukoff's chief, but far from sole, asset is the tremendous power of his hands. It is rare to hear an artist hammer out music with quite the persistent physical drive that was displayed here. Not for one moment, however, did the playing degenerate into bombast; a cool musical sensibility allowed the power to go no further than was necessary for maximum dramatic effect. The high points of the program were the Prokofieff and Moussorgsky works. The blazing, finger-breaking finale of the former was played with demonic fire and technical mastery. In the Moussorgsky, Mr. Boukoff showed himself the possessor of the subtle ability to color and vary his tone to suit each of the work's descriptive sections. It was a pleasure to hear this work in its original version, without the strained Gallic cleverness that has made, at least for me, a somewhat tiring affair of Ravel's transcription. A clamorous audience was rewarded with three encores by an artist who is, technically and musically, a major discovery. H. G.

Guiomar Novaes, pianist, Nov. 9, E—We are hpapy to report that Mme. Novaes has lost none of her technical prowess, her drive, nor her unique attraction. The listener may not always concur with her highly romantic treatments, but he is always aware of her complete communication. There is never any doubt of her intent nor of her power to accomplish her desired effects.

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BUDAPEST String Quartet

Mme. Novaes opened her recital with a romanticized transcription of Bach's Organ Prelude in G minor. The Siloti arrangement received an extremely romantic performance. Her reading of Beethoven's Sonata, Op. 81a ("Les Adieux") was rather deliberate and highly colored with rubatos. So far as this critic is concerned, the high point of the afternoon was a most exciting performance of Schumann's "Etudes Symphoniques."

The artist portrays Debussy in a different light from most pianists. Color contrast marked her reading of four Debussy preludes. Chopin by Novaes always has a special appeal and today was no exception. Each of the eight Chopin preludes had the Novaes inimitable stamp. She has doubtless played each of these preludes a thousand times or more, yet in her hands there remains a sense of immediacy and an improvisatory character. Without a doubt, Guiomar Novaes is one of the great pianists of our time. The enthusiastic crowd overflowed onto the stage, and we have a feeling that this artist could have filled Carnegie Hall. G. W.

Arthur Dell Lawson, Nov. 10, A—Arthur Dell Lawson, basso cantante, was heard in an exacting program of works by Handel, Mozart, Purcell, Brahms, Schubert, Verdi, Chabrier, Fauré, Saint-Saens, with a concluding group of folk songs and spirituals.

Although listed in the basso cantante classification, Mr. Lawson's voice is relatively light in substance, although pleasant in quality and with considerable range. He is a sincere singer, with artistic tendencies not always brought to fruition; the complete expressiveness of his innate musical sensitivity and imagination frequently are hampered by a seeming lack of vocal fundamentalism and flexibility. Lapses of memory marred the effectiveness of the singer's delivery at times.

Excellent vocal coloring and tonal flexibility were conspicuous in the American songs and spirituals, and also in the aria from "Don Carlos." The selection of Purcell's "Lord, What is Man" and the Four Serious Songs of Brahms was unfortunate, making demands, vocally and otherwise, that the singer was not prepared to meet. Schubert's "Ihr Bild" was commendable in its descriptive rendition.

The basso has numerous favorable potentials not yet in final and complete focus which should become of important professional value with continued study and experience. L. C.

Raymond Cohen, violinist, Nov. 11, E—This young British violinist is an interesting and enjoyable recitalist. He is not a virtuoso, and his program, which included Vivaldi's Suite in A, Beethoven's Sonata in C minor, Op. 30, No. 2, Bach's Partita in B minor for violin alone, Sonata in G-sharp (first New York performance) by Franz Reizenstein, and shorter pieces by Smetana and Szymanowski, was generally well suited to his talents. Not that he is lacking in technical facility. A time or two in the Bach and in the Szymanowski "Tarantelle" one felt that he was reaching the outer limits of his abilities, but he was never overmatched. As a musician he was both interesting and imaginative. The more modern works following the intermission seemed a bit more to his taste than the older staples of the first half. The Reizenstein sonata, in particular, received a rousing interpretation. This work is cast in a post-romantic vein, with perhaps a slight bow towards the Impressionists. It is well and clearly constructed, and exploits the capabilities of both instruments. It makes pleasant listening, although not profound. Brooks Smith was at the piano, and was a truly noteworthy collaborator in the two sonatas. C. E. R.

Appleton-Field, duo-pianists, Nov. 12, E—Vera Appleton and Michael Field, well-known duo-pianists, last heard in Town Hall in October 1953, presented an unusual recital including the Schumann Andante and Variations in B-flat major, the Sonata, Op. 13, of Persichetti, Schubert's Fantasia in F minor, Robert Kurka's Dance Suite, Op. 29, Debussy's "En Blanc et Noir," Poulenc's "Capriccio," and the "Feria" of Ravel.

A general sonority of tone pervaded the closely integrated playing and the resulting exceptional blending of uniform dynamics, color patterns, and strictly disciplined tempi often gave the impression of two hands playing rather than four. The light and colorful Kurka Dance Suite for one piano, four hands, in this its first New York performance, was given a highly artistic interpretation by the duo, as was the first local playing of Poulenc's "Capriccio" for two pianos.

Seldom is so sympathetic, tightly integrated, and single-minded collaboration of four-hand piano playing heard as the Appleton-Field piano duo gave to the varied and highly technical program. The Schumann and Schubert numbers were brilliantly executed, with precision and lovely tone quality. L. C.

Laszlo Varga, cellist, Nov. 15, E—Laszlo Varga, solo cellist of the New York Philharmonic, is a musician of the first order with a vast experience. He looks back at a successful career as recitalist and at a long association with the Lener Quartet. The program he presented at this New York recital displayed convincingly all facets of his artistry, his impeccable technique, fine musicianship, and ability to lead an ensemble. Beginning with an engaging presentation of Boccherini's Adagio and Allegro for violoncello, he immediately turned to chamber music, in cooperation with his fine accompanist Charles Reiner. They played the first sonata for Piano and Violoncello in E minor, Op. 38, by Brahms. The pathos of the first movement was fully realized and the allegretto was played with

graciousness and fluency. The contrapuntal complexities of the finale were disclosed with clarity and eloquence.

The evening also brought the first appearance of the New York Philharmonic Cello Quartet formed by Laszlo Varga, Nathan Stutch, Martin Ormandy, and Asher Richman. They played the Suite for four violoncelli by Emanuel Moór, a prolific Hungarian composer in the Brahms tradition. The suite originated about 1900. Evidently it was Moór's aim to create something that meets the interest of the cellists. However, he did not find many followers, and the lack of a pertaining literature will necessarily limit the activity of the Cello Quartet. However, the enthusiastic leader is determined to remedy this situation by making arrangements for his unique ensemble. They played as encore a series of Varga's arrangements of Bela Bartók's peasant dances. The performances of both the Moór suite and Bartók dances were of high calibre. The numerous fellow musicians of the Philharmonic Orchestra who were in the audience listened to the offerings of their colleague with pleasure and pride. The climax of the evening was Varga's masterly presentation of Zoltan Kódaly's Sonata for violoncello, Op. 8 (1915), which held the audience spellbound. Studded with enormous difficulties, the sonata seems to exhaust all potentialities of the instrument. The technical problems were no problems for Mr. Varga, who supremely concentrated on the musical content and played the sonata with rhapsodic freedom and imagination. It was an extraordinary accomplishment. Mr. Varga obliged the enthusiastic audience with an Adagio by Bach and the charming Rondo by Weber. J. B.

Natalie Burgess, soprano, Nov. 17, E—For her New York recital Natalie Burgess' program listed songs by Scarlatti, Handel, J. S. Bach, Colasse, Mozart, Hue, Hahn, Chausson, Poulenc, Bizet, Schubert, Horn, Dunhill, and Beach. In fact, one might say that the program listed the best known and most frequently performed songs by these composers.

Although it was not an adventurous program, it served to reveal several assets. Miss Burgess is a capable and intelligent musician who obviously understands the content of each song and who is able to communicate the underlying emotion to the listener; she has a thorough knowledge of the various styles involved and an excellent sense of musical taste; she has exemplary diction in Italian, French, German, and English.

Miss Burgess' voice is basically of good quality, and in the middle range, both of pitch and of dynamics, it was the able servant of her musical desires. It must be noted, however, that the pianissimi were frequently unsupported and thus had a tendency to become tremulous, and the upper register was a bit constricted.

Paul Berl was the able accompanist. C. E. R.

CARNEGIE RECITAL HALL

Barylli Quartet, Oct. 27, A—This group of players from the Vienna Philharmonic proved, as is seldom done, that the excellent impression received from their numerous recordings was below the exalted level of their performances under actual concert conditions. Its members, Walter Barylli and Otto Strasser, violins, Rudolf Streng, viola, and Emanuel Brabec, cello, are about as fine a foursome as could be assembled anywhere in the world today. Their playing is incredibly polished, never slick. Their intense probing of Beethoven's F minor Quartet, Op. 95, and Schubert's "Death and the Maiden" were memorable interpretations, as was their lithe, delicate reading of Mozart's "Hunt" Quartet, K. 458. The subtlety of emotional expression in the sombre Beethoven work should serve as a model to any group attempting this quartet. Its pervading air of brooding tragedy was powerfully transmitted, with the brief passages of optimistic resignation at the very end coming as a virtual catharsis. The Schubert quartet was magnificent in its superbly molded contrasts of the melancholy and diabolic; the *andante* was the afternoon's most conspicuous showing of the group's technical and interpretive mastery. This was the best chamber music concert I have heard this season and certainly one of the very finest in recent years. H. G.

Betty Tiedemann, mezzo-soprano, Nov. 10, A—For her recital Miss Tiedemann listed songs by Purcell, Debussy, Fauré, Schumann, Menotti, De La Mare, and Hageman. Although her voice would appear to be basically of good quality, both her vocal and her musical development is at present not sufficient to cope with such a program. Milton Kaye was the accompanist. C. E. R.

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Alexander Kouguell, cellist, Nov. 10, E—Knowing that his impressive musical background has included study with Nadia Boulanger, Pierre Fournier, and Charles Munch, we were prepared for a treat at the debut recital of Russian-born cellist Alexander Kouguell. Unfortunately, however, the whole concert would have been a letdown had it not been for the Kouguell and Cassado works at the end. The Locatelli Sonata in D major was played with poor intonation and a lack of color and rhythmic drive. These qualities rose a knotch in Kodály's Sonata, Op. 4, but fell back in Beethoven's Sonata in D major, Op. 102, No. 2 and the Rathaus "Rapsodia Notturna." It is entirely possible that Mr. Kouguell was nervous in the extreme, especially since he is much more accustomed to playing in a chamber music ensemble, and undoubtedly, judging from the great change to the better in the final selections, he can do far better than the bulk of this recital showed. Not giving him much help or encouragement was Ethel Evans, who played the piano. R. H.

Eugene List, pianist, with **The Knickerbocker Players, George Koutzen,** director, Nov. 17, A—This was a delightful afternoon of music-making. Returning from a month's tour, Mr. List and The Knickerbocker Players presented essentially the program they had played with great success throughout the country. It is very gratifying to hear chamber concertos so well performed.

The pianist, in collaboration with the small ensemble, played the Bach Concerto No. 1 in D minor for piano and orchestra, the Shostakovich Piano Concerto and a work, new at least to us, Liszt's Concerto for Piano and Strings ("Malediction"). The technical demands on the artist were enormous, but he proved to be more than master of the situation. The Shostakovich Concerto, which Mr. List introduced in this country some 25 years ago, was played with great vitality and technical perfection. The second movement in particular had profound depth. The Bach Concerto received a clean straightforward reading, and the Liszt work had exceptional brilliance. Perhaps the most unique offering for the afternoon was Tarantella for Piano and Strings by Gottschalk, a tidbit reconstructed and orchestrated by Hershy Kay. This is clever, unobtrusive music that proved great fun in Mr. List's hands.

The concert opened with a rarely heard Concerto for Trumpet and Strings by Torelli. Mr. Albert Ligotti ably played the solo part. Our only reservation about the afternoon's concert is that the Carnegie Recital Hall is rather small for music of this sort. The hall was virtually full, and we have a feeling that the program would have been more rewarding acoustically in Town Hall or some other larger room. We have only admiration for Mr. List's technical proficiency and his fine musicianship. G. W.

The Continental-Aires, Nov. 17, E—The quartet of fine-voiced singers with gifted Julian Parrish, director-accompanist-arranger, at the piano, offered a program of well-chosen numbers slanted towards an evening of varied entertainment on a musicianly level. Clinton Holland, Brooks Alexander, tenors, with Wanza L. King, baritone, and J. Wayland Jackson, basso, were heard in ensemble, duet, and obligato-solo selections to suit every taste. Especially interesting were the Brooks Alexander arrangement of the opening number, "Invocazione Di Orfeo" (Peri) and Mr. Parrish's settings for the splendidly colorful "Early Louisiana Suite" of David Guion (the composer was present to take an applauded bow), the beautiful, appealing spirituals and the outstanding "One World Medley," which included a dynamic vocal presentation of the famed inscription on the Statue of Liberty. There were so many "golden nuggets" of classic, gospel, and folk song that it is difficult to pick one above the other. One might summarize the whole by stating that there was never a dull moment in the long recital; these young men sing with heart-felt interpretative skill, matched by the selective and directing ability of their leader, Mr. Parrish. Although one or two of the excerpts were open to a question of tempi, it is evident that the Continental-Aires are making a unique and valuable contribution in the field of ensemble singing. M. C.

KAUFMANN AUDITORIUM

The New York Pro Musica Antiqua, Nov. 9, E—Even standing room was completely occupied for the New York Pro Musica Antiqua concert of early Flemish music. Director Noah Greenberg once again calculated and carried out his program with supreme skill, presenting seldom-heard works of remarkable power and beauty: motets and mass selections by Dufay, Obrecht, Isaac, Ockeghem, and des Prés, and dance music from Tielman Susato's collection (1551). Through the years the group grows in ability and constantly refines its sensitivity to antique styles. This fact is evidenced by its repeated acquisitions of new instruments and by the successful efforts of the members to learn to play them. Additions new to this reviewer were the bright 10-string psaltery by Arnold Dolmetsch, the gentle-toned minstrel's harp by Barney Nestor, and the portative organ by Josef Mertens. Such instruments as these lend distinctive and decisive qualities to the voices with which they play in unison (even if they cannot really be heard above the voices) and can carry contrapuntal melodies with clarity and beauty. The packed house had no cause for disappointment. Noah Greenberg's fifteenth-century band acquitted itself superbly well. J. B.

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BROOKLYN ACADEMY

The Brooklyn Philharmonia, Siegfried Landau, conductor; **Byron Janis,** pianist, Nov. 9, E—For the opening concert of the 1957-58 season Mr. Landau programmed the Overture to "Der Freischütz," Rachmaninoff's Piano Concerto No. 2 in C minor, Roy Harris's "Ode to Consonance" (first New York performance), and Brahms' Symphony No. 4.

Byron Janis has all the technical equipment and the virtuoso approach that the Rachmaninoff concerto demands, and he gave it a very stirring and properly romantic reading, ably seconded by Mr. Landau and the orchestra.

Roy Harris's "Ode to Consonance," aside from a strongly dissonant final chord, is just what the title implies—an exploration of the extended use of consonance in a contemporary idiom. It is largely contrapuntal, ending, in fact, in a fugue. The basic themes are broad and lyrical without much rhythmic variety. Harmonic tension was achieved by a wide variety of cross-relations, so that the overall effect was definitely of our time. The orchestra, particularly the strings, did full justice to the work.

In general the "Freischütz" and the Brahms fared well. The pace of the overture was perhaps a bit leisurely, and one would have liked a bit more bite to the brasses in the Brahms. C. E. R.

GRACE RAINEY ROGERS AUDITORIUM

Claude Frank, pianist, Nov. 15, E—First, a salute to the Metropolitan Museum of Art for recognizing the plight of the young artist in the "limbo" stage of his career, who has survived the growing pains of initial recognition, matured into a first-rate performer, but whose name is not yet entirely familiar to the general public. The Metropolitan's aid comes in the nature of a Young Artists Series of recitals, which was set off to an auspicious start by pianist Claude Frank.

Mr. Frank's playing is artistic evidence against the jaded age-maturity parallel. Having clearly mastered the mechanics of his instrument, he is a sensitive and resourceful interpreter. Beethoven's Sonata, Op. 110, was given a well planned, technically brilliant and emotionally powerful performance. The three Schubert impromptus and Book II of the kaleidoscopic Debussy Preludes displayed an excellent sense of dynamic shading and color contrasts. Mr. Frank is a pianist of resplendent musical gifts, which we were pleased to have had the opportunity to share. D. A.

THE NATIONAL SCENE

CHICAGO

■ An extraordinarily fine performance of Giordano's revolutionary "Andrea Chenier" was witnessed by a packed house on Oct. 30. "Chenier" is not a novelty here, but such a brilliant production by our resident company must be recorded as the high point of the current season. Mario Del Monaco's portrayal of the poet proved as eloquent as his singing. Renata Tebaldi brought us to cheer with the frenzied audience; such sublime singing is rarely heard from the operatic stage. Tito Gobbi, the third member of the noble triumvirate, brought his keen knowledge of the stage and his splendid baritone to make his Gerard the finest within our memory. Another factor in this memorable performance was Gavazzeni, a conductor who knows his scores and the voices of his singers. Praise goes also to Irene Kramarich for making her Maddelena an object of sympathy and admiration both in song and action. The rest of the cast contributed to make the entire performance a joy without precedent in the short annals of Lyric Opera of Chicago.

Ponchielli's "La Gioconda," not heard here for two decades, was revived by Lyric for the Chicago operatic debut of Eileen Farrell in the title role. It took two acts for the brilliant soprano to warm up to the occasion. She sang gorgeously throughout the last act. Not only was her delivery of the Suicidio the most arresting moment of the evening, but also throughout the entire scene her Gioconda dominated in song and dramatic declamation. Miss Farrell scored a personal triumph.

The second act belonged to Richard Tucker, whose remarkable singing of the "Cielo e mar" won him a prolonged ovation. The first act had only Irene Kramarich's La Cieca to make it memorable. No better singing or acting of the role has been seen on our operatic boards. Giulietta Simionata, in the ungrateful role of Laura, poured out wondrous song, especially in the duet of the third act with William Wilderman as Duke Alcise. Aldo Protti gave a creditable performance as Barnaba, displaying a fresh voice deserving honorable mention here. Remaining roles were well taken by Mariano Caruso, Kenneth Smith, and Jonas Vaznelis.

Much credit is due choreographer Ruth Page for her clever innovations in the "Ballet of the Hours," expertly danced by the entire corps de ballet. Prima ballerina Maria Tallchief, as guest star, danced brilliantly with Kenneth Johnson, generating most of the excitement of the evening. Ponchielli's score sounded fresh, if at times too bombastic, under the knowing baton of Tullio Serafin.

Lyric Opera's first production of Mozart's "Le Nozze di Figaro" was, despite an impressive cast and Georg Solti's appearance in the pit, not among Lyric's notable achievements. Lack of rehearsal time was obvious both on stage and in the pit. Walter Barry, making his American debut in the title role, exhibited a fine basso and a splendid presence, without, however, sufficient expression in projecting his characterization to make it a memorable one. Anna Moffo found in the role of Suzanna an excellent vehicle to exhibit her lovely voice and flair for the stage. Tito Gobbi, although not in his element, gave importance to the role of Count Almaviva. The Cherubino of Simionata was devoid of subtlety but was sung with the artist's unfailing authority and vocal opulence. The real heroine by all odds was Eleanor Steber, elegant and in beautiful voice, singing the role of Countess Almaviva in the grand manner. Carlo Badioli brought to the role of Dr. Bartolo fine understanding and vocal power generally missed in a buffo-basso. Mariano Caruso's Don Basilio carried the note of fun delightfully, and as Antonio the gardener, Andrew Foldi brought into play his fine basso and flair for comedy. Beautiful Jeanne Diamond made her debut with Lyric as a luscious-voiced Barbarina.

Right, IRWIN FISCHER, *conductor, composer, and organist, with* NORMAN ROSS, *radio and TV commentator, following a performance by the Evanston Symphony Orchestra (Mr. Fischer conducting) of Prokofieff's "Peter and the Wolf," narrated by Mr. Ross. Mr. Fischer also conducted concerts this fall by the West Suburban Symphony, of which he is the regular conductor. Compositions of Mr. Fischer recently performed include his Hungarian Set for Strings and Celesta, at the Peninsula Music Festival at Fish Creek, Wis. (to be issued soon by Composers Recordings, Inc.), and his "Musical Portrait of the Cliff Dwellers," duet for four hands, played by the composer and William Browning at a concert celebrating the 50th anniversary of the Cliff Dwellers, for which the piece was written.*

■ The program of the Chicago Symphony Orchestra's mid-week concerts Nov. 15, 16 included four first performances, one a world premiere, and the Chicago debut of Philippe Entremont. His performances of Franck's Symphonic Variations and de Falla's "Nights in the Gardens of Spain" were impressive. The elegant young pianist has musical insight, sensitivity, and a prodigious and refined technic. Audience response was warm and brought the young artist back to the stage repeatedly.

Alexander Tcherepnin continues to demonstrate his remarkable versatility; his Divertimento was premiered by Reiner and the orchestra on this occasion. One of the fascinating aspects of Tcherepnin's music, so evident in the Divertimento, is the subtle counter-relations of melodies that intrigue the ear without interrupting the music's flow. This music was impellent and fluent, and the orchestration was colorful, even bizarre. Reiner and the orchestra read the work with genuine interest and zest, and shared in the hearty acclaim accorded the distinguished composer.

■ Opening the 1957-58 Allied Arts Piano Series Nov. 10 at Orchestra Hall, Grant Johannesen played three pieces of Rameau, the Sonata in A-flat major,

Op. 110, of Beethoven, Six Intermezzi, Op. 4, of Schumann, Grieg's Ballade, Op. 24, and two etudes and "L'Isle Joyeuse" by Claude Debussy. It is this listener's impression that Mr. Johannesen is not really at ease with the classic school nor the late sonatas of Beethoven. The Rameau lacked both clarity of execution and sense of style, and the reading of the Beethoven realized very little of the warm lyricism of the opening or the depth of feeling and inner idea of the succeeding movements. However, the Grieg Ballade, played in commemoration of the fiftieth anniversary of the composer's death, was excellently done, as were the seldom-heard short pieces of Schumann and Debussy's "L'Isle Joyeuse," which closed the program.

■ In presenting Marvin Honoré, leading tenor of the National Negro Opera, in his recital debut here Nov. 15, Ethel Gavin Stewart introduced to the large audience in Rudolph Ganz Recital Hall a young man of great potentialities. Assisted by the gifted accompanist John Martin, Honoré disclosed a voice of lovely quality, heard at its best in lofty pianissimi. He opened the program with an Italian group that displayed his fine interpretative gift. His second group of Schubert and Strauss were wanting in tonal expression and better understanding of the German texts. The aria "Di quella pira" from Verdi's "Il Trovatore" opened the third group, and here the young man disclosed stentorian tonalities in the medium and high altitudes. A group in English, songs of Quilter, La Forge, and spirituals, closed the program. In Verdi's "La donna è mobile," sung as encore, Mr. Honoré's vocalization had the same freshness and beauty noticed in the first group.

DOSHA DOWDY and RENÉ DEVRIES

PHILADELPHIA

■ Three artists whose fame had preceded them to this city made their local debuts in a three-week period, two of them within three days, in fact, and the score was two triumphs and one pat on the back.

The first triumph was that of Anita Cerquetti, young Italian soprano who made her eastern U. S. debut with the Philadelphia Grand Opera Co. in "Norma." This production inevitably was compared to the Metropolitan's of eleven months before, and the all-round verdict went to the Philadelphia company.

Principal honors were garnered by Miss Cerquetti, who has a heroic figure and a voice of remarkable power and control. There were many vocal highlights both in Miss Cerquetti's solo singing and in ensemble, for Nell Rankin (Adalgisa) is a contralto of attainments, with a gratifying range; she reached high C easily in her duet with Norma sung in the original key. This feat was the first in the 50-year experience of Giuseppe Bamboschek, the perceptive conductor who is also the new general manager and artistic director of the company. Walter Fredericks and Edward Doe completed the impressive cast.

Another electrifying debut was that of Louis Kentner, 50-year-old pianist, with the Philadelphia Orchestra. Kentner is an artist in the grand manner—but first of all an artist. His technical feats, in Leo Weiner's deft Concertino and particularly in Liszt's Second Concerto, dazzled just as much by their integration into the artistic fabric as by their virtuosity, which served as a means to an end.

Serving to remind one that the phonograph can be deceptive, particularly in regard to the voice, was Boris Christoff, who in his recital for the Philadelphia Forum did not live up to his advance billing as to bigness of voice. The basso is, however, a consummate artist who was stylistically impressive in a varied program. With Leo Taubman at the piano, Christoff scored particularly in a Moussorgsky group and the Catalogue Aria from "Don Giovanni."

■ Eugene Ormandy has presented several interesting Philadelphia Orchestra programs besides that introducing Kentner. Two novelties on a program that included an immaculate performance of Beethoven's Violin Concerto by Zino Francescatti were a sonorous, impressive Passacaglia by Armin Schibler and Henry Cowell's Eleventh Symphony, a work of many interesting orchestral effects. Agi Jambor, high priestess of Bach, won plaudits for her dedicated performance of two concertos on a Bach program that also offered the local premiere of Nicolas Nabokoff's arrangement of 17 Goldberg Variations.

Ormandy also noted the Elgar centenary by presenting the "Enigma" Variations and the Introduction and Allegro for String Quartet and String Orchestra. On another program, Carlton Cooley was the eloquent soloist in Berlioz's "Harold in Italy."

■ From the moderately sublime to the amusingly ridiculous was the path of lyric drama within six days. The Metropolitan Opera's revival of "Eugene Onegin" was generally well received, although some carpers would have liked more spectacle. This listener liked the abundance of melody. And at the other end of the production scale was the After Dinner Opera Company's local bow under auspices of the Art Alliance. This little company was captivating in three one-act comedies.

■ The Philadelphia Woodwind Quintet introduced two worthy novelties with the Main Line Symphony Orchestra, Louis Vyner, conductor. One was a Suite — four dances in olden style—composed by Vyner a quarter of a century ago at the Curtis Institute; he had forgotten the work after the Edwin A. Fleisher Collection ac-

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quired it. The other was Vittorio Rieti's delightfully satiric Concerto, featuring a rib-tickling funeral march movement. SAMUEL L. SINGER

BOSTON

■ Stravinsky always makes news, and so he did when his "Canticum Sacrum" was heard for the first time in Boston at the fifth pair of Boston Symphony concerts, Nov. 8, 9.

This work has had far from a good reception since it was first performed in Venice a little over a year ago. If reports from the premiere are to be trusted, it is said that the Venetians were considerably puzzled and even a little aggrieved by the composition in honor of the Apostle Mark, patron saint of Venice. A good round sum had been paid for the commission, so much that the sponsors of the Venice Festival had to scrimp on other items.

When the "Canticum" was performed at Tanglewood last summer it left bewilderment in its wake. The situation was no different at its Boston premiere as far as audience reaction was concerned, but there was one important difference—with the experience of the Tanglewood performance back of the orchestra, Charles Munch and his players gave a much tighter, more cohesive, and better-timbred rendition of the orchestral part than last summer. With the difficult choral assignments expertly handled by the Chorus Pro Musica (trained by Alfred Nash Patterson), with the distinguished solo singing of Blake Stern, tenor, and Donald Gramm, baritone, and with Charles Munch at his poised best, there was nothing wanting in the way the music was done.

Yet here, as in Tanglewood, there was barely enough applause to call Mr. Munch and the soloists back for a bow. The truth is that Stravinsky has, temporarily at least, outstripped his audience as he did on that memorable occasion in Paris with the "Sacre." At that time the audience made its feelings felt in no uncertain fashion. But the Boston audience is far too well bred for any such open demonstrations: it shows its disapproval by an ever-so-faint scattering of applause which indeed "damns with faint praise."

With the "Canticum" coming just before intermission, this reviewer was besieged by a procession of puzzled patrons all asking the same question: "Does this music really make sense to you?" The answer was, and is, that of course the music makes sense, but the sense of a highly evolved, keen, and analytical genius, who, like Picasso, has gone through several periods and is presently experimenting with the possibilities inherent in the twelve-tone row. Looking at the score one can see a triumph of organization and logic; listening to it one finds the vocal parts moving (a fact the composer would deny) and stimulating. The extreme economy of the orchestra, its grainy texture (violins and celli are omitted), and its terseness do not equal the choral sections in effect.

The rest of this program was beautifully done — the Haydn "Clock" Symphony and the Brahms Piano Concerto No. 1, in which Gary Graffman gave a superb performance matched by the brilliant collaboration of orchestra and conductor.

There was another Boston "first" the previous week, the Vaughan Williams Symphony No. 8, which was well received and which proved that the composer's evolution is by no means over in spite of his venerable years. As he did at Tanglewood with the same orchestra last summer, Zino Francescatti scored heavily in the Tchaikovsky Violin Concerto, although there was some muttering that he "Gallicized" the Russian music. Although the soloist played in a somewhat more unbuttoned mood for the Tanglewood audience, he played with great distinction in Boston also.

And just a word for what one respected Boston critic hailed as "the best student production he had ever witnessed." The Boston University settings of "La Finta Giardiniera" was all that and perhaps a little more. Directed by Sarah Caldwell, the early Mozart took three capacity audiences by storm and was done twice on television. Certainly one of the bright spots of the season thus far.

JULES WOLFFERS

PITTSBURGH

■ Free string quartet concerts in the Pittsburgh Public Schools by the newly organized Gateway to Music, Inc., are being aided by a Howard Heinz Endowment grant. The new group comprises Chaim Taub and Bess Kessler (the founder), violins, Sidney Cohen, viola, and Robert Sayre, cello. All except Mrs. Kessler are Pittsbprgh Symphony members.

The informal demonstration-concerts are designed for small groups in the classroom, where instruments are demonstrated and the music explained by each of the players in turn. Programs are drawn from such composers as Tchaikovsky, Leroy Anderson, Debussy, and Beethoven, among others. To accommodate the attention of the age level of 7-11 years, concessions are made only in the duration of each piece. Concerts thus far have been received with enthusiasm by the youngsters and teachers alike.

The Gateway to Music, Inc., Board of Directors comprises: William Block, president; Norman Rice, vice-president; Leonard Kepner, secretary-treasurer; Robert Sayre, assistant treasurer; Mrs. Maxwell Kessler, manager; Mrs. Leland Hazzard, Charles Denby, Milton Susman, Emery Bacon, Ralph Lewando, Chaim Taub, and Sidney Cohen.

■ The Friends of the Music Library, Anna Laufs Perlow, president, has scheduled nine meetings for its 20th season. The annual concert in Carnegie Music Hall will feature Fernando Germani, the noted organist, in a full-length program.

■ The Music Educators Club has chosen the following officers for 1957-58: Christine Skoda, president; Dean Streator, vice-president; Mrs. Dean Streator, second vice-president; Jacquelyn Harvey, third vice-president; Mrs. Pearl McCullough, secretary; and Anthony J. Girol, treasurer. Directors are John Zurosky, Carolyn Kennedy, and Herbert Bunting.

■ The Pittsburgh Piano Teachers Association, Mrs. Virginia Casabona, president, held its October meeting at Horne's Music Center. "The Art of Pedalling" was discussed by Ferguson Webster, Pittsburgh concert pianist and teacher.

■ The Pittsburgh Symphony's 31st season was ushered in auspiciously under William Steinberg's baton. The classic program contained Beethoven's "Leonore" Overture, No. 3, Bruckner's "Te Deum" and Brahms' 4th Symphony. Collaborating were the Mendelssohn Choir of Pittsburgh, Russell G. Wichmann, director, and soloists Phyllis Sydney Spatz, Julia Lerner, William McGrath, and Robert Mosley.

RALPH LEWANDO

CLEVELAND

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the Bernardi management, aroused large audiences to a high pitch of enthusiasm. And rightly so, for their offerings were of exceptionally fine calibre. New to the repertoire was the choreography based on the Brahms-Handel Variations, in which much of the classic beauty of the composition was brilliantly realized by the entire company, with Nina Novak the principal protagonist. In fact, all programs, including "Mikado," "Nutcracker," "Scherherazade," "Sombrero," "Raymonda," et al., were performed with the greatest artistry.

■ The fourth pair of Symphony concerts welcomed back a favorite son of the keyboard—Robert Casadesus, who was heard and fervently applauded for his brilliant rendition of Saint-Saens Fourth Concerto in C minor. Maestro Szell projected Bruckner's Ninth Symphony with loving care, although its tedious length detracted from the undeniable beauty of many of its passages. The Twilight Concerts on Sunday afternoon began Nov. 17 under the direction of Associate Conductor Robert Shaw and Assistant Conductor Louis Lane. Well-known American artists are appearing as soloists in these concerts throughout the season.

■ The West Shore Concert Series in its second concert of the year presented the Cleveland Orchestra with George Szell at the helm and soloist Marianne Mastick, who won an ovation for a fine performance of Rachmaninoff's Second Piano Concerto. Orchestral numbers included the newly commissioned Toccata by Paul Creston as well as Beethoven's Eighth Symphony and the "Capriccio Espagnol" by Rimsky-Korsakoff. The capacity audience responded with cheers.

At their first seasonal concert the Fortnightly Musical Club heard Ruby Hollis in a varied list of piano works ranging from Mozart to Debussy, as well as Virginia Boswell, cellist, with Mary Martin Pfeil at the piano, in a splendid performance of the Richard Strauss Sonata, Op. 6.

The Hungarian violinist Francois d'Albert, now an Irish citizen, was presented by the Piarist Alumni Association in a formidable recital in Severance Chamber Music Hall. His program, which emphasized his fine achievements, included sonatas by Beethoven, our own Herbert Elwell, Paganini, Kódaly, Saint-Saens, etc. A large audience was highly responsive.

ROSE WIDDER

CINCINNATI

■ The Queen City, in the full momentum of its musical season, had the privilege of two world premieres in the short space of eight days. Thor Johnson (whose resignation as conductor of the Cincinnati Symphony Orchestra after eleven successful seasons has just been announced), ever watchful for and helpful to young talent, chose the "Mass for the Popes" for voices, strings and organ by John Larkin as

IGOR BUKETOFF, *conductor of the Fort Wayne Philharmonic Orchestra, right,* MRS. STAN FISHMAN, *president of the Women's Committee of the Orchestra, and* ALEXANDER TCHEREPNIN, *photographed following the performance of Tcherepnin's Suite, Op. 87, at the Orchestra's concert of Oct. 22.*

the main item on the program of Nov. 1, 2. The composer, a native Cincinnatian whose musical education was obtained in this city, may well be proud of his work. It is deeply devout, purely lyrical, and easily accessible; this was pointed up by the crystalline voices, clear diction, and spiritual fervor of the combined choruses of the College of Mount St. Joseph-On-The-Ohio and Our Lady of Cincinnati College. The beautiful work was written in honor of the rededication of the completely rebuilt St. Peter in Chains Cathedral.

New also to Cincinnati was the Honegger Symphony for Strings. Dr. Johnson led the orchestra through its tense, uncompromising accents with a broad understanding of its temper. After an absence of more than 30 years, the octogenarian patriarch of the music world, Ernst von Dohnanyi, appeared as soloist in the Beethoven C minor Piano Concerto. It was in the rondo perhaps that one perceived an understandable lack of suppleness and spring in the fingers. But the will and active musical mind have lost none of their alertness.

■ November 16, 17 saw the premiere of "Mayerling," an opera based on a tragic scandal in the court of the Hapsburgs toward the end of the 19th century. Written by Henry S. Humphreys, music critic of the *Cincinnati Times-Star,* the new work gave much evidence of musical good will. Eclectic in manner with its sources in many styles, "Mayerling" fails to find a style of its own. It seems more a series of unrelated pastiches than a unified work that moves forward to a well defined climax. Now dissonant, now in a lyrical operetta manner, sometimes over-orchestrated or again wispily underscored, "Mayerling" failed to make electric contact with the emotions.

Presented as a major venture of the opera department of the College-Conservatory of Music of Cincinnati, the new opera reflected great credit on the first-class direction of Wilfred Engelman and the intelligent conducting of William C. Byrd. Prominent in the cast were Carolyn Goodbar, Miriam Broderick, Samuel Jordan, Ronald Combs (whose harrassed monologue was the high point), and George Kirch in two widely contrasted character roles.

■ Menotti's "The Consul," on the other hand, a Cincinnati Symphony presentation of Nov. 8, 9, was living theatre in the flesh. This bitter musical document of our times left a mark of searing passion and tragic impact. Ominous suspense filled every measure. In music of starkest realism, lyric and dramatic by turns, "The Consul" is vivid proof that opera is not an outmoded convention. It has the inevitability of a Greek tragedy. There was not a flaw in the performance, not a weak member in the cast. Patricia Neway, whose Magda has the stature of Elektra, was absolutely unapproachable. Outstanding among the other singing actors were Lydia Summers (the mother), David Aiken (John Sorel), and Andrew McKinley (Magadoff), although this special mention does not diminish the accomplishments of the rest of the cast. Thor Johnson's work with the orchestra was truly magnificent.

■ Alfred and Herbert Teltschik, a duo-piano team of high attainments, made their first Cincinnati appearance for the Matinee Musicale Club Nov. 17. Playing a program of popular appeal from Bach and Mozart to the moderns, the young men displayed an unerring rhythmic sense, an infinite variety of dynamics, and a remarkable unanimity of expression. Replacing percussive accents with Viennese warmth, they made a flattering impression on an audience that enjoyed every minute of their recital.

LOUIS JOHN JOHNEN

DETROIT

■ The simple expedient of moving forward the backdrop of the Ford Auditorium stage has eased the acoustical problems sufficiently to afford a fair, objective evaluation of the Detroit Symphony Orchestra's merits. For its Oct. 17 performance the orchestra performed Sibelius' First Symphony in E minor, and under the leadership of Paul Paray, who proved a brilliant tactician in this evasive work, rose to distinguished heights.

Sharing honors with the orchestra was the young soprano Mattiwilda Dobbs. Miss Dobbs possesses not only a tonally exquisite voice, but also a firm base of solid musicianship. The learned discipline was well evident in the Bach Wedding Cantata, and Richard Strauss' filigree Zerbinetta's aria from "Ariadne auf Naxos" showed a voice relaxed and agile in a pyrotechnical display piece. Paray's accompaniment in this and the Bach were intelligently scaled and well executed.

At the Oct. 24 performance, guest cellist Zara Nelsova, was heard in Lalo's dull D minor Cello Concerto. Miss Nelsova is all musician with an admirable feel for phrasing and a melting cantabile quality in her work. Yet, her tone struck me as being excessively monochromatic. All gradations of dynamics are present yet the color remains the same, even in movements of widely contrasting moods. Miss Nelsova's Guarnerius sings beautifully but seldom does it snarl, laugh, or weep. Paul Paray's accompaniment did little more than serve its function. The program included a bright reading of Ravel's "Alborado del Gracioso" and Schumann's "Spring" Symphony.

Among individual performances in the orchestra's Oct. 31 program, the most notable seemed to be a brilliant reading of Brahms' B-flat major Piano Concerto by Eugene Istomin, admirable support from first cellist Paul Olefsky in the second movement of the same work, and an improvised bit of choreography by conductor Paray in Gershwin's "An American in Paris."

Eugene Istomin, a pianist whose general reputation rests rather shakily upon some recent recordings, disspelled all doubts as to his musical ability in this appearance. Not forgetting musical values in coping with the formidable technical acrobatics, he solved all problems with disarming facility.

■ Italy's Florence Symphony Orchestra came, played, and conquered on Oct. 19, making its initial Detroit appearance at the Masonic Temple Auditorium. This is an organization which for virtuosity, precision, and pure tonal beauty must take its place among the great orchestras of the world. The program, composed entirely of works by Italian-born composers was jointly conducted by Carlo Zecchi and Franco Mannino, composer of "Sinfonia Americana," a new work written especially for this first American tour.

Conductor Zecchi is a relatively obscure but uncommonly fine musician. He is meticulous without being overly fussy, and expressive without being trite. His beautifully articulated performance of Cherubini's Symphony in D was a credit both to himself and to his excellent orchestra.

■ The Ballet Russe de Monte Carlo made its annual Detroit appearance November 1-3 and left this writer with the feeling that it is the "grand tradition" of Diaghileff's past Ballets Russes that is drawing the audiences and not the actual calibre of the present company.

Lack of a substantially varied and integrated repertoire, complete absence of any dancer of true ballerina stature, and an inexperienced corps de ballet impose the severest restrictions upon this company.

Of the dancers, it is the male contingent, led by Alan Howard, that takes top honors in the Ballet Russe. Considering the "ballerinas," Nina Novak is technically inadequate to the demands of the classic roles she undertakes, while Gertrude Tyven, who possesses to a degree the proficiency required of a ballerina, lacks any semblance of warmth, musical consciousness, or dramatic expression. Irina Borowska's idiosyncrasies and half-hearted approach to her work veil a once-admired talent.

Of this year's new ballets, Nina Novak's first choreographic venture, "Variations Classiques," is a stereotype of what has been done countless times before, and Boris Romanoff's "Harlequinade," although initially quite refreshing, bogs down before the end with undue length and lack of interest.

ERNEST GILBERT

LOS ANGELES

■ Since Los Angeles has only a short season of repertoire opera, and since this season is imported from Northern California, everyone in the Southland girds himself for five a week while it lasts (this year from Oct. 25 to Nov. 10) and is thankful that performance quality usually justifies his frequent pilgrimage to the Shrine Auditorium. For its twenty-first season, the San Francisco Opera Company brought fourteen performances of thirteen operas to Los Angeles.

Although the shortness of the season again throws into high relief the operatic aridness of the rest of the year, the season was a successful one on all counts—repertoire, singers, and audiences.

According to the figures now available, just under 70,000 persons saw thirteen operas, with possibly another 10,000 who saw a "Bohème" in Pasadena and two repeat performances in San Diego. Income was approximately the $300,000 grossed last season.

There were five sell-outs: "Tosca," "Aida," "Masked Ball," "Lucia" (the opening night's performance), and "Traviata." "The Carmelites" and "Ariadne auf Naxos" ran not far behind. Without question the most impressive production was that of Puccini's "Turandot" on Nov. 5. The best all-round production musically was Strauss' "Der Rosenkavalier" on Oct. 27 with Erich Leinsdorf conducting and with just about the best cast it is possible to assemble. Most beautiful sets were in the "Turandot" and in the main portion of "Ariadne."

Among the women, top singing honors go to Leyla Gencer (particularly

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for her moving Violetta in "Traviata" and Lui in "Turandot"), to Leontyne Price (Aida and as the new Prioress in "The Carmelites"), and to Elizabeth Schwartzkopf for her Marschalin in "Rosenkavalier." Running them a close race were coloratura Rita Streich (particularly as Zerbinetta in "Ariadne"), Leonie Rysanek (the Ariadne and, later, Princess Turandot), Dorothy Kirsten for her Flora Tosca and Blanche in "The Carmelites," Claramae Turner for a wonderful characterization of the Prioress in "The Carmelites," and later as Ulrica in "A Masked Ball." This leaves only Frances Bible's Octavian ("Rosenkavalier") and Licia Albanese's imposing title role in "Madama Butterfly," both among the superlative performances of the season.

Among the tenors, Gianni Raimondi sang an average Mario in "Tosca," and fairly lifted the roof with his Edgar in the second "Lucia." Eugene Tobin was impressive as Rhadames in "Aida" and as Prince Calaf in "Turandot."

Richard Lewis' Pinkerton in "Butterfly" and Ferrando in "Cosi fan tutte" ranked well. And of course Jan Peerce's Edgar in the first "Lucia" and Riccardo in "Masked Ball" again showed this fine artist to advantage. Giuseppe Taddei proved himself a superlative Baron Scarpia in "Tosca," and Otto Edelmann's Baron Ochs in "Rosenkavalier" was as fine a singing characterization as one could wish. Robert Merrill's Amonasro was followed by his Renato in "Masked Ball" and the elder Germont in "Traviata"; all of them were sterling successes. An array of fine supporting artists included Carlo Palangi, Cesare Curzi, Ralph Herbert, Katherine Hilgenberg, and Heinz Blankenburg.

In addition to stand-bys Erich Leinsdorf, William Steinberg, and Glauco Curiel, Francesco Molinari-Prandelli added a man of stature to the conducting staff. Carlo Piccinato, Paul Hager, and Harry Horner were the stage directors; Kurt Herbert Adler is the general director of the company.

A minor point, but an irritating one: something must be done to soft pedal or eliminate the prompter's raucous cry. Seemingly an exhibitionist, he intruded throughout the season, without any apparent faltering for words by the singers to demand his services.

Although interest in opera is developing substantially in Southern California, opera in English is making slow headway. Only Poulenc's "The Carmelites" was sung entirely in English this season. And although it was well sung, Poulenc's generally inferior music (short-winded and lacking dramatic fervor might be fairer) didn't encourage interest in the language in which it was sung.

The prologue to "Ariadne auf Naxos" just barely got the audience accustomed to English when the principal act came on, sung in German. Why? Because the singers hadn't had a chance to learn it in English, so I'm told. But beyond all this is an important premise: if opera be a communicative art, it must reach its listeners through every avenue of communication, including the spoken or sung word.

RAYMOND KENDALL

Mary Bran Announces Four West Coast Series

Impresario Dr. Mary Bran has announced four series of presentations for Southern California music and dance lovers. The Los Angeles series at the Philharmonic Auditorium includes pianist Ruth Slenczynska, Victoria de Los Angeles, John Leon Destine and his dance troop, and musicomedienne Anna Russell. At Los Angeles' Wilshire Ebell Theatre she will present minstrel Richard Dyer-Bennett, two Sunday night programs by guitarist Andres Segovia, balladeers Archer and Gile, and Jose Greco and his dance company.

For her Pasadena series in the Civic Auditorium, Dr. Bran will present Flamenco dancer Carmen Amaya and her dance group, Ruth Slenczynska, and Destine and his dance troop. Three San Diego events in the Russ Auditorium are the Amaya, Destine, and Greco dance groups; the Greco group will also appear in the Burroughs Auditorium in Burbank.

Raymond McFeeters in Recitals

Pianist Raymond McFeeters presented a sonata recital with Marcia Francis, cellist, Oct. 27, at the Woman's Club of Hollywood, under the sponsorship of the Los Angeles Alumnae of Mu Phi Epsilon. On Nov. 3 the pianist accompanied cellist Gregory Bemko in a recital at Thorne Hall, Occidental College. During November Mr. McFeeters also filled engagements for Columbia Community Concerts, accompanying soprano Ewan Harbrecht and basso Lorenzo Alvary in joint recitals in Maryville, Fontana, Hanford, and El Centro, Calif.

Berlioz' "Infant Christ" To Be Staged

What is believed to be the first complete, staged American performance of Hector Berlioz' sacred trilogy, "L'Enfance du Christ," will be presented by the Los Angeles Symphonic Chorus of the city's Bureau of Music in Royce Hall on the U.C.L.A. campus in Westwood on Dec. 30. The trilogy, which will be translated and sung in English as "The Infant Christ," will be conducted by Carlton Martin, using 70 singers and a 40-piece chamber orchestra. Translation and staging will be handled by Henry Reese, whose translation of Tchaikovsky's "Eugene Onegin" opened the Metropolitan Opera season in New York City.

DALLAS

■ The Board of Directors of the Dallas Symphony in a meeting Oct. 16 approved a budget of $307,093 for 1957-58, a very substantial increase over that of last year. Additions to the roster include Donald Johanos, associate conductor and principal second violinist; Leopold La Fosse, concertmaster; Imre Szegfu, bassoonist; Forrest Clark, timpanist; Helen Shklar and Judith La Mori, violinists; David Smiley and John Trainovitch, violists; Johanna Herschkowitsch, cellist; and Charles Smith, contrabassist. The Dallas Symphony Orchestra's traditional pre-season shakedown concert was performed at North Texas State College in Denton on Nov. 7. The all-German program consisted of works by Beethoven, Brahms, Strauss, and Wagner.

Musical Director Walter Hendl announced a contest for student conductors sponsored by the Dallas Music Educators Association. The winner will guest-conduct the Dallas Symphony Orchestra at the Mar. 21 Youth Concert in State Fair Music Hall.

Jose Iturbi has been engaged for a recital (probably Dec. 13) in the music room of the home of Dallas Symphony Orchestra patroness Mrs. Hubert L. Foster. Proceeds from the $25 per ticket soirée will go to the G. B. Dealey Memorial Award Competition fund for young artists. Upon this same occasion Jean Dalrymple of New York City Center will lecture.

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■ The Royal Ballet appeared in State Fair Music Hall on Nov. 4, 5, 6, presenting "Les Patineurs," "Firebird," "Birthday Offering" (premiere), a full-length "Swan Lake," "Coppelia," and "Facade." The same hall on the following evening was host to Carmen Amaya and Sabicas.

■ Stefan Bardas, pianist-in-residence at North Texas State College, was heard Oct. 21, 28, and Nov. 4 at the University of Dallas in lecture-recitals on Bach, Casella, Chopin, Debussy, and Liszt. On Nov. 3 and 4 Southern Methodist University artists - in - residence Gyorgy Sandor and Mack Harrell made a recording for the purpose of raising scholarship funds. Peter Bartok supervised technical operations. Julia Louise Hermann, Southern Methodist University instructor of harp, gave an exceedingly able faculty recital on Nov. 5, and on Nov. 9 Catherine Akos, mezzo-soprano, member of the Southern Methodist University staff, performed for the New York Medical Convention. Principals for Southern Methodist University's Community Opera Guild mounting of "Susannah" on Dec. 13, 17 will be Phyllis Curtin, Farrold Stephens, and Mack Harrell. On its first concert of the year, Nov. 10, the Southern Methodist University Symphony, Paul Vellucci conducting, offered a program of Tchaikovsky, Bruch, Toch, and Bizet. Katherine Douglass was cello soloist.

John Farley, pianist, and Harry Wayne, baritone, of the Fine Arts Department of The Hockaday School were heard in a joint recital on Oct. 29. Two days earlier duo-violinists Billye Beall and Weldon Wendland opened the Mu Phi Epsilon League series of Sunday afternoon events at the Dallas Museum of Fine Arts.

The regional jury for the Brandeis Creative Music Award will consist of Walter Hendl, Samuel Adler, John Glowacki, and this columnist.

DR. JACK FREDERICK KILPATRICK

EL PASO, TEXAS

■ The 1957-58 season opened on Oct. 14 with the First Concert of the El Paso Symphony Orchestra, Orlando Barrera conducting, and Rise Stevens, soloist. Other concerts during the season will present soloists cellist Pierre Fournier, pianist Rudolph Firkusny, coloratura Dolores Wilson, violinist Zvi Zeitlin, and Marina Svetlova and her company of dancers.

The Symphony has announced a second series which includes "La Traviata" and "Carmen" by the Wagner Opera Company, Boris Goldovsky and The National Ballet of Canada and Iva Kitchell, Dance Recital. The International Artists, a new management in El Paso, has announced a series to include The Ballet Russe de Monte Carlo, Fred Waring and his Pennsylvanians, Carmen Amaya, Spanish dancer and her company, and Ice Capades.

The El Paso Community Concert Association's 26th season presents the Symphony Orchestra of the Florence Festival, Maureen Forrester, Canadian contralto, "Vienna on Parade," Vera Franceschi, pianist, and Theodor Uppman, baritone.

■ The Community Concert Association of C. Juarez, Mexico, will present for the 14th season beginning Nov. 1, David Abel, violinist; The Robert Joffrey Theatre Ballet; The Manhattan Concert Orchestra; Concert men and Edmond Karlsrud.

SHREVEPORT, LA.

■ Metropolitan Opera soprano Brenda Lewis appeared in the role of Tosca for the first time in her career in the Shreveport Civic Opera Association's presentation of the Puccini opera Nov. 19. The production also starred William Chapman and Andre Turp. Miss Lewis made her Metropolitan Opera debut in 1952 as Musetta in "La Bohème," followed by a top performance as Rosalinda in "Fledermaus."

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WASHINGTON

■ One of the great ladies of contemporary arts was honored recently on the occasion of her ninetieth birthday. In this country no one has done more than Mrs. Gertrude Clarke Whittall to advance the cause of chamber music and to stimulate the development of a large and perceptive audience for this art form. A foundation that Mrs. Whittall established many years ago made all of this possible through a four-way program administered by officials of the Library of Congress. First, there are weekly concerts by the world's leading chamber music artists and ensembles given free of charge. Second, there is a collection of five Stradivari instruments and five Tourte bows housed in an attractive pavilion donated for the purpose. These instruments are not museum pieces for display only, but are used regularly in concerts at the Library. Third, there has been assembled one of the finest collections extant of autograph musical scores and autograph letters and manuscripts. Finally, the Budapest Quartet, probably the most highly respected of all such ensembles, in large measure because of the Whittall foundation activities has made Washington its permanent home.

Mrs. Whittall's birthday party was just the sort of thing she prefers—a concert by the Budapest Quartet with guest artists Rudolf Serkin and Walter Trampler. The program consisted of works by Haydn, Mozart, and Brahms, the original manuscripts of which all are in the Whittall collection. The playing, if possible, had more than the customary polish and style which these artists achieve, as if to convey an extra measure of feeling for the great patroness they were saluting. President Eisenhower led the long list of dignitaries who appeared or sent messages for the occasion. But it was obvious from Mrs. Whittall's calm and cheerful behavior that her thoughts were on the future, not on the long years of musical history that she had helped to make.

■ It was clear from the very first notes of the opening concert that the National Symphony under Dr. Howard Mitchell had started the season in top form. Despite a last-minute cancellation by Elisabeth Schwarzkopf, necessitated by a severe case of Asian flu, the orchestra presented a flawlessly played program consisting of the "Benvenuto Cellini" Overture by Berlioz, the nocturnes "Nuages" and "Fetes" by Debussy, Symphonic Variations on a Theme of Paganini by Boris Blacher, "Rosenkavalier" Suite by Strauss, and "Daphnis et Chloe" Suite No. 2 by Ravel. The excellent initial impressions of the orchestra have been heightened in subsequent subscription concerts featuring Glenn Gould as soloist in Beethoven's Second Piano Concerto and Rudolf Serkin playing Mendelssohn's G minor Concerto and Schumann's "Conzertstück."

■ The development of a local resident ballet company took a giant step forward when The Washington Ballet presented its first program of the season to two completely sold-out houses. The fact that this could happen so soon after a week's visit by the Royal Ballet gives some indication of the following that ballet enjoys in the nation's capital. Critics were unanimous in their praise of the professional polish that soloists and corps de ballet alike imparted to "Swan Lake," Act II, which opened the program. There were also two new ballets, never before performed in America. The first, entitled "The Chinese Nightingale," with choreography by Heino Heiden, is based on the Hans Christian Andersen story and boasts a superlative score by Werner Egk. The second, "Modern Madrigal," was choreographed by Mary Day, one of the artistic directors of the company, to a score by Rieti. Guest artists on the program were two long-time favorites, Alexandra Danilova and Frederic Franklin. They danced short solos and earned a standing ovation for their Waltz from "Gaité Parisienne." Mr. Franklin is one of the artistic directors of the company.

■ The Opera Society of Washington opened its second season with an artistically satisfying production of Beethoven's "Fidelio." Paul Callaway conducted. Soloists, whose work ranged from creditable to brilliant, were Wilma Spence in the title role, David Lloyd as Florestan, Jan Rubes as the jailer, and Mary Henderson, Lee Cass, Grant Williams, and William Walker in the supporting roles. James Waring's talented stage direction brought life and dramatic tension to a work which, in this country at least, seems not to have earned its rightful place in the repertory. The form of presentation, with dialogue in English and sung portions in the original German, helped bring a rather tedious libretto to life. Tedium or no, there is little doubt that the sublime music of "Fidelio" warrants the opera's presentation and the Washington group are to be congratulated for meeting the challenge so successfully.

GERSON NORDLINGER, JR.

NEW ORLEANS

■ The first of four music cruises on the Mississippi River steamer "The President," with the full New Orleans Philharmonic Symphony Orchestra, took place on Nov. 26. Alexander Hilsberg, music director, had prepared a program of Broadway show tunes and light classics for the occasion.

The ballroom of the five-deck river steamer has been converted into a concert hall, with the orchestra of 85 at one end, from which music is piped to all parts of the steamer.

MINNEAPOLIS

■ On Nov. 22 the Minneapolis Symphony Orchestra under Musical Director Antal Dorati presented a performance of Ernst Toch's Pulitzer Prize-winning Third Symphony as part of the year-long observance of the 50th anniversary of the MacDowell Colony at Peterborough, N. H. This date marked the 100th anniversary of the birth of the Colony's founder, Marian MacDowell. By a coincidence, Dr. Toch was in residence at the Colony when the announcement of his winning the Pulitzer Prize was made.

Southern California Chamber Music Society

Music spanning four centuries is being offered in twelve programs scheduled by Monday Evening Concerts for its 1957-58 series. The opening event took place Sept. 30, and subsequent concerts are being given at two-week intervals until Mar. 19. All are played at the County Auditorium in West Hollywood Park except the Bach-Stravinsky program on Nov. 25 at Bovard Auditorium in collaboration with the School of Music of the University of Southern California, which featured Stravinsky's "Persephone."

In observance of the 250th anniversary of the death of Dietrich Buxtehude, three of his cantatas and a set of harpsichord variations were played at the first concert. The concerts will present local premieres of music by Britten, Copland, Nilsson, Krenek, Schönberg, Dallapiccola, Togni, and Stockhausen. From the older repertoire are works by Bach, Vivaldi, Schütz, Beethoven, Schubert, and Brahms. The Mass for Four Voices by Tallis will be a notable representation of Renaissance music. Southern California composers included are Karl Kohn, William Kraft, Lawrence Moss, and George Tremblay, and other Americans are Milton Babbitt, George Baratti, Elliott Carter, Wallingford Riegger, and Edgar Varese.

Monday Evening Concerts is sponsored by the Southern California Chamber Music Society, Mrs. Oscar Moss, president, and Lawrence Morton, executive director. Board members are Ingolf Dahl, Lukas Foss, Mrs. Conrad Moss, Leonard Stein, Miss Dorothy Wade, and Peter Yates.

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THE INTERNATIONAL SCENE

PARIS

■ The great event of the month was the celebration of the 75th birthday of Igor Stravinsky, who conducted the world premiere of his ballet "Agon" at a concert organized by the Domaine Musical with the Orchestra of the Südwestfunk. The great Salle Pleyel was completely sold out. After a few words of welcome by Pierre Boulez, the founder of the Domaine Musical, the famous maestro made his entrance to the sustained applause of the house. "Agon" (a Greek word signifying combat) is a ballet for 12 dancers based on the dance forms of the court dancers of 17th-century France. The composer uses a complete orchestra but pays special attention to individual instrumental groups, which he varies in each dance. Public and press were split in their evaluation of the work. On the same program we heard the first Paris performance of the Six Pieces for Orchestra by Webern, Three Pieces, Op. 6, by Alban Berg, both 12-tone pieces, and Five Pieces by Schönberg. The latter three were conducted by Hans Rosbaud of the Orchestra of the Südwestfunk, who is a specialist in this contemporary music.

■ Two days later the elite of the Paris musical world feted the 80th birthday of pianist Alfred Cortot, who received a portfolio containing testimonials from all over the world. Another event of commemorative nature was the International Concourse for Pablo Casals, in honor of the 80th birthday of the illustrious cellist, who presided over the event and handed out the prizes. He was accompanied by charming Mrs. Casals. The first prize went to Leslie Parnas (U.S.), a young man of brilliant gifts and the possessor of an extraordinary virtuosity and great musical knowledge; second prize went to Angelica May (Germany); third prize to Valentin Feiguine (U.S.S.R.); fourth prize to Alexis Lazko (U.S.S.R.). Honorable mention was given to the Japanese Tashiro Hirayi. Representatives of 21 nations competed against each other. The jury was presided over by Professor Bazelaire of the Conservatory of Paris.

■ The Opéra-Comique offered a new version of the "Pearl Fishers" by Bizet. One admired the exceptional voice of the tenor Vanzo, who can compete with anyone on any stage today.

■ The symphonic concert season opened with the reappearance of Igor Markevitch, now the titular head of the Lamoureux Orchestra, who gave the first performance of the Second Symphony by Gounod, which was recently discovered by Maître Büsser. This is a work in which one finds the melodic and the orchestral finesse of the composer of "Faust," and we are happy that the work has been rediscovered. Under the direction of Krannhals the same orchestra offered the Missa de Requiem by the Swiss composer H. Sutermeister, a spectacular and ornate work. Also among the guest conductors was Josef Krips.

■ At the American Embassy we listened to the first Paris performance of the 18th Quartet of Milhaud and the String Quartet by Elliot Carter. The evening was a manifestation of the admiration this kind of music enjoys in Paris. The Parennin Quartet gave the excellent interpretation.

■ The great Rubinstein, Menuhin, Clara Haskil, the baritone Gerard Souzay have appeared on concert platforms. The famous Spanish dancer Antonio and his company, and the new Ballet Company 57 from South America attracted a great number of enthusiastic spectators.

SUZANNE DEMARQUEZ

GERMANY

■ After conducting the European premiere of his new ballet "Agon" in a concert by the German Südwestfunk Orchestra in Paris, Igor Stravinsky, as a guest of honor, introduced the same work to the Donaueschingen Festival audience, who gave it a very cordial welcome, acknowledging it as a masterpiece of contemporary music.

Next to Stravinsky, most applause during these two autumn days was bestowed on Hans Werner Henze's "Night Pieces and Arias." Two songs set to surrealist poems by Ingeborg Bachmann surrounded by three instrumental pieces, the whole work breathes the lucidity and singing quality of the best numbers of Henze's opera "King Stag." The work was sung divinely by Gloria Davy, whose German debut was a tremendous success.

Heated arguments were provoked by Luigi Nono's "Musica per violino solo, archi e legni," the post-Webernian, pointillist style of which made it difficult to discover any comprehensive structure. In spite of the suggestive playing of the solo part by Rudolf Kolisch, the work was received with decided antipathy. Other more interesting works included Elliott Carter's "Variations for Orchestra," Wolfgang Fortner's "Impromptu for Orchestra" and Wilhelm Killmayer's "Due Canti." The two least worth-while contributions came from France; neither Gilbert Amy's "Petite Cantate" (on texts by Lorca), nor Michel Ziry's modernist Piano Concerto was capable of arresting more than superficial attention (although the latter work was played meticulously by Maria Bergmann). As usual all these different scores were given the most careful treatment by the Südwestfunk Orchestra, conducted by the indefatigable Hans Rosbaud.

Besides the two orchestra concerts, the Donaueschingen program of this year included two jazz demonstrations; participating were The Modern

REGINA RESNIK, *mezzo-soprano of the Metropolitan Opera Association, rehearses with tenor* JON VICKERS *(as Don José), left, resident producer* CHRISTOPHER WEST, *a scene from "Carmen" on the stage of the Royal Opera House, Covent Garden, London, where she is giving 8 guest performances of the role this fall. Miss Resnik rejoins the Metropolitan Opera in December, where she will appear in the world premiere of the Menotti-Barber opera "Vanessa" later in the season.*

Jazz Quartet, André Hodeir et son Jazz Group de Paris, and the Big Band of Eddie Sauter. HORST KOEGLER

VIENNA

■ The former director of the State Opera, Karl Böhm, as reported, has been celebrated extensively in America at the Met. Herbert von Karajan is earning his laurels in Japan, and will be in America in 1958. Vienna is experiencing something that has never happened before in this city; from Nov. 11-30 the State Opera is offering only ballets. There will be a world premiere, and several foreign ballet ensembles will be showing their wares.

■ The regular repertoire of the State and Folk Operas was interrupted by two new productions. There were also guest performances by the young Arnold van Mill, well known from Bayreuth, who made a deep impression. Hans Hotter heard for the first time as Scarpia this season had great success. A new production of "Tales of Hoffman" was not a success. The new adaptation of Hans Haug and Otto Maag, two Swiss musicians, strove for the original form of this work. But in this re-adaptation the work lost all its mystic glamour, and quite a few of the musical adaptations sounded strange. The entire performance was much too matter of fact. Hoffman was sung by Dermota and Zidek, the latter a promising young tenor; Olympia by Erika Kotz and Vilma Lipp; Antonio by Stich-Randall and Vilma Lipp; Giulietta by Malanius and Gerda Scheyrer. The three servants were sung by Peter Klein and Meyer-Wolfing. Paul Schoeffler, Walter Berry, and Hurshell each sang one evening of the three baritone roles. One regrets that the three female parts are not sung by one singer. Maestro Votto's conducting was not very inspired.

After 40 years Verdi's "Nabucco" was given again. One wonders why. The opera is almost unbearable for people of today. The conductor, Italian Argei Quadri, was the star performer, with excellent cooperation from the chorus. Two Czech singers, the soprano Libuse Domaninski from Prague and the bass Kroupa from Bonn, were both excellent in their parts. The young alto Sonja Draksler, who only last year was still at the Academy, amazed with the beauty of her voice. The title role was sung by the Dutch Bajlé, but his offering was not very successful. Stage director was Stephan Beinl, now manager of the Municipal Theatre in Berne, Switzerland.

■ Among the many concerts we heard were two by young pianists from the U.S. Natalie Ryshna had more success than Daniel Cunin because she approaches music more emotionally than the latter, who limits himself to the technical approach. The 100th anniversary of the Singakademie was celebrated by a performance of the "Messiah," which was mediocre in spite of the magnificent choir. Jorg Demus and Badura-Skoda, the two Viennese pianists, offered a joint recital, in which they played and conducted alternately. Press and public were enthusiastic. Unfortunately the same cannot be said for Sir Thomas Beecham who brought the Royal Philharmonic Orchestra for two concerts. The audience reacted enthusiastically, but the press was apparently influenced by local patriotism. The orchestra played Mozart, Haydn, Berlioz, Sibelius, and the Tchaikovsky 4th, and many encores. Sir Thomas made one of his usual curtain speeches, which delighted the audience. Helen and Karl Schnabel, son of Artur Schnabel, played varieties of compositions for piano four hands. It was a program for connoiseurs. The Trio di Trieste filled the big Musikvereinssaal completely.

■ Salzburg Festival has already announced the outline of its program for 1958. Besides the usual Mozart performances and the repeat of "Fidelio" in the Felsenreitschule, Verdi's "Don Carlos" will be given under Karajan with Grundgens as stage director. Keilberth will conduct "Arabella" by Strauss, and the contemporary work will be "Vanessa" by Samuel Barber. Mitropoulos will conduct and Gian-Carlo Menotti will be stage director (he is also the author of the libretto).

The Vienna Philharmonic is in Stuttgart for "Austrian Week." Carl Schuricht is conductor, and concertmaster Willi Boskowski will conduct an evening of Josef and Johann Strauss. DAGMAR SCHMEDES

TORONTO

■ With an even better advance sale than last year the Toronto Symphony Orchestra, Walter Susskind, conducting, opened its subscription series Oct. 22 with English pianist Denis Matthews as soloist. The orchestra seems in its best form yet, larger, with some new and excellent players (although some key ones were lost from last year), and a prevailing air of optimism. More's the pity, therefore, that Mr. Matthews did not impress in his playing of the Beethoven Fourth. Hampered by a poor instrument and nervousness, he lowered the otherwise high level of the concert by following a jerky, erratic course from the opening chord until the last note. Matthews can do much better; it was one of those off nights from which artists can suffer. However, Mary Simmons, soprano, excelled in two excerpts from "Wozzeck" and the orchestra shone in the Berlioz "Corsaire" Overture. Mr. Susskind seems more confident than last season, and more en rapport both with audience and players. The admiration for his ability that continues to grow is fully justified.

■ Earlier the Toronto Opera Festival Company opened its first season of operettas with a week's run of "Carousel," followed on successive Mondays by "The Merry Widow" and "Fledermaus." Herman Geiger-Torel, the Company's artistic director, staged all three works, with conductors Mario Bernardi, Ernesto Barbini, and Ettore Mazzoleni. Mixed opinion is inevitable on the performances of the first two operettas. On the credit side were the excellent costumes and decor, the dancing, and some of the acting, especially Don Garrard's Billy Bigelow in "Carousel" and Andrew MacMillan's Ambassor in the "Widow." Surprisingly for an opera company wandering into less austere fields, the singing in many instances was the worst part of the show. Another season it is hoped that the Company will be more careful in this respect, even if they must go farther afield than Toronto or even Canada to find the right singers. But Torel and the Company have started something good and important for the city's musical life. Finally, in future performances of works of this type, more attention should be paid to vocal style, tempi, and the required feeling for the musical idiom with which they are dealing. I, for one, wish they were doing another season this spring instead of waiting until 18 months from now.

EZRA SCHABAS

VIENNA CHOIR BOYS *at Brussels concert for Belgian Royal Family, Conductor* GERHARD TRACK *in center and on his left,* KING BAUDOUIN, PRINCESS LILIENE, EX-KING LEOPOLD.

SCHOOL NEWS

By GID W. WALDROP

Stewart Resigns from Peabody

Reginald Stewart, for sixteen years director of the Peabody Conservatory-College of Music in Baltimore, has resigned, effective with the close of the current school year in June, 1958, to devote his time to concert work. Dr. Stewart was active both as conductor and pianist prior to his appointment to the Peabody post.

Dr. Stewart, who for 10 years was conductor of the Baltimore Symphony Orchestra, has in recent years limited his activities on the concert platform to appearances at Peabody and to occasional guest conducting assignments with such orchestras as the NBC Symphony, the New York Philharmonic, and the Chicago Symphony Orchestra.

Dr. Stewart has made the following statement concerning his resignation and future plans: "I would not have missed the experience of these last few years for anything. It has given me the opportunity to become acquainted with the entire musical scene of the country and, in particular, with the creative needs of young musicians. I hope to be able to use my influence in future to expand the possibilities of repeated (as opposed to single premiere) performances of contemporary American works and to discover new avenues by which talented young musicians can be attracted toward an orchestral career."

COLLEGE PRODUCTIONS

■ The Juilliard Orchestra and Chorus presented a concert in the Juilliard Concert Hall Nov. 8. The program included the first U.S. performance of "The Star-Faced One" for male chorus and orchestra by Igor Stravinsky. Other works were by Paul Hindemith, Virgil Thomson, Arnold Schönberg, and Beethoven.

■ Four nationally known operatic personalities will headline Cornell College's 53rd annual performance of Handel's "Messiah" Dec. 15 in Mt. Vernon, Ia. They are Myleen Merrill, soprano, Patricia Sage, contralto, Thomas Fitzpatrick, tenor, and Kay Graves, bass. All from the Chicago area, they have frequently appeared in notable oratorio performances in the Midwest. Accompanying the soloists will be the Cornell College orchestra under the direction of Professor Julian Bern.

ROXINE BEARD PETZOLD, *national president of Delta Omicron National Professional Music Fraternity, is a worthy recommendation of American musical training. A graduate in voice and piano from the Cincinnati Conservatory of Music, she received a B.A. degree from Ohio Wesleyan University and was granted a Master of Sacred Music degree by Union Theological Seminary, N.Y. She studied oratorio in London, England, and for seven years sang at the Brick Presbyterian Church in N.Y. During World War II she was cited by the U.S. Navy for organizing and directing choirs. Mrs. Petzold edited the* Songbook *of Zeta Tau Alpha Fraternity of which she is a member. She formerly served as province president for two terms and as national music chairman of Zeta Tau Alpha for ten years. She has been the recipient in both of her fraternities of the highest individual awards, the Delta Omicron Alumnae Achievement Award and the Zeta Tau Alpha Honor ring. Mrs. Petzold devotes her entire time to fraternity work.*

■ William Dorn, pianist and assistant professor of fine arts at the University of Tennessee, presented his annual recital Nov. 3 in the University Student Center. Mr. Dorn selected works of Bach, Beethoven, Villa Lobos, Aaron Copland and presented the Sonata in B minor by Liszt as his concluding number.

■ Soloist for the Nov. 12 Candlelight Concert at the Peabody Conservatory, Aldo Parisot, played the Boccherini Cello Concerto with Reginald Stewart and The Little Orchestra. Following the concert, the performance was recorded by Esoteric for release in the spring. Parisot, a member of the Peabody faculty who recently returned from a European tour, played two engagements with the Berlin Philharmonic in October, performing the same Boccherini concerto.

■ For its first production of the year, the University of Arkansas Opera Workshop presented a synopsis of Giuseppe Verdi's immortal classic, "La Traviata," in five scenes Nov. 18. Directed by Kenneth L. Ballenger, this performance was a new venture for the Opera Workshop. Instead of producing several miscellaneous scenes as in the past, the group has divided into five separate casts and, after studying the work as a unit, has concentrated on working out specific scene assignments.

■ Giovanni Bagarotti, Swiss-born violinist, played the eight Mozart violin concertos in two consecutive evenings Oct. 25, 26 at St. Olaf College, Northfield, Minn. Such a *tour de force* is in itself an accomplishment worth noting. With the concerts over, Mr. and Mrs. Bagarotti graciously con-

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sented to hear and criticize performances of several select student violinists. Through the grapevine other students learned of this, with the result that over half of the string section of the orchestra showed up for what turned out to be a stimulating seminar and bonus recital.

■ Miss Evelyn Beal will be the contralto soloist in the annual performance of Handel's "Messiah" at the new University Gymnasium, Reno, Nevada, Dec. 8. William Keith Macy will conduct the Reno University-Community Chorus and Orchestra.

■ A program of medieval music was presented by the Alfred Deller Trio on Nov. 15 at Northwestern University. Featured in the program were lute songs and arias by the English countertenor Alfred Deller, sonatas for viola da gamba and harpsichord, and lute and harpsichord solos by Desmond Dupre and Robert Conant.

Sigma Alpha Iota Announces New American Music Competitions

The opening of Sigma Alpha Iota's fourth cycle of American Music Awards was announced this week by Jeannette Kirk of Oklahoma City, national president of the professional music fraternity for women, and Rose Marie Grentzer, Washington, D. C., director of its American Music Awards program. Highlight of the current triennial program, which culminates at the organization's 1959 National Convention, is a new series of published works by American composers, to include compositions by winners of contests in two fields as well as works by the three outstanding composers serving as judges for the competitions.

The composition contests follow the general pattern of the preceding three competitions. Open to American-born composers between 22 and 35 years of age, one contest calls for a choral work for mixed voices, the other for a piano solo. March 1, 1959, is the deadline for entry. Three hundred cash awards are offered in each contest, as well as premiere performances at the fraternity's 1959 National Convention and publication of the works with all royalties reverting to the composers.

The organization is now extending its scope to inaugurate the new American Music Awards Series of publications, which will be released by C. F. Peters Corp. This is in addition to the Sigma Alpha Iota Modern Music Series published by Carl Fischer, Inc., since the beginning of the American Music Awards program ten years ago.

The judges for the current American Music Awards program are Quincy Porter, Normand Lockwood, and Alan Hovhaness. Rules and application blanks for the 1959 American Music Awards contests may be secured by writing the Director of American Music Awards, Rose Marie Grentzer, 3201 Rowland Place N.W., Washington 8, D. C.

PINO BARATTI, *young tenor from Italy, has chalked up several triumphs during his two months in the U.S. A winner on the Arthur Godfrey Talent Show, he was re-engaged for successive appearances on the program; made a debut as Rudolfo in the Long Island Opera's "Bohème" and re-engaged there also; has been in demand for TV, radio, and concert appearances, including a recent one for the Catholic Charities in Newark, N. J. After the first of the year, he will be a featured soloist in recital and opera in a three-state area.*

FACULTY APPOINTMENTS

■ Gui Mombaerts, professor of piano in the Northwestern University school of music, has been appointed chairman of the piano department, it has been announced by George Howerton, dean of the school. Mombaerts succeeds Harold Van Horne, who died last August.

■ Southern Illinois University Department of Music announces a series of seminars in composition, theory, and pedagogy by Mlle. Nadia Boulanger, May 13-27, 1958. A special 4-day series for American composers and university and college teachers of music will be held from May 16-19. There is no fee required for attendance at these meetings with Mlle. Boulanger. For additional information, application blanks, housing assistance, write Dr. Henry A. Bruinsma, chairman, Department of Music, Carbondale, Illinois.

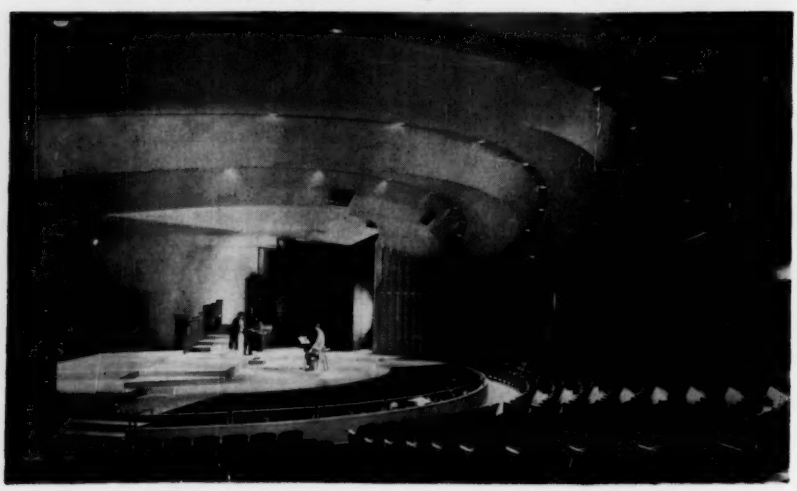
NEWS IN BRIEF

■ The Manhattan School of Music will hold auditions this December in Cleveland, Chicago, St. Paul, and Minneapolis. Students desiring to be heard for acceptance for the fall term, 1958, should write for an appointment to the Admissions Officer, Manhattan School of Music, 238 East 105th St., New York 29, N. Y. Candidates for admission will be notified by mail as to where and when the auditions will take place.

■ The University of Illinois Varsity Men's Glee Club has been selected as an outstanding American choral group to represent the U. S. at the 1958 Brussels World's Fair at Charleroi, Belgium. With two other American choruses, the I.U. Glee Club under its director, Prof. Harold A. Decker, will participate in an international Festival of Choral Music at the Fair Aug. 24-31. The three groups will also present a joint concert at the U.S. exhibit building following the Festival.

■ David M. Epstein, assistant professor of music at Antioch College, and Paul Kresh, publicist - writer of New York City, are collaborating on an opera based on Nathaniel Hawthorne's novel, "The Marble Faun." Epstein, an Antioch graduate who was named to the faculty this fall, is doing the music for the new work. Kresh will do the libretto.

Stanford University's new FLORENCE HELLMAN DINKELSPIEL AUDITORIUM, *which has been called a "theater of tomorrow," was dedicated last summer with "The Ballad of Baby Doe," by Douglas Moore. Every viewer has a close-up of the action, since the 728 seats are ranged in an arc before the wide, curved stage so that no one is more than 15 rows back, and footlights and the proscenium arch have been eliminated.*



UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

MEMO BEYERS *of Marquette, Mich., and five pupils who received first-prize cash awards in* 1957 *Guild Recording Festival.* JULANNE ISABELLE *and* ANN TOUPIN, *in front, won high ratings in child prodigy class. The others in High School and Collegiate Diplomas are, next to Mrs. Beyers,* REBECCA WEST, JACK BEYERS, *and* PAULINE CUSHING.

Bach in Las Vegas

One of the most sincere teaching efforts in the country is in Las Vegas, Nev., against the backdrop of "one-armed bandits" and neon lights. The Guild started here, as in many of the smaller towns, with *one* believer **Myrill Struthers Rabb** (Mrs. Deane Rabb). A former teacher in Toronto Conservatory and in Montclair, N. J., Mrs. Rabb moved to Las Vegas, and

MYRILL STRUTHERS RABB

feeling the need of help from an outside source to establish her high standard of teaching, she established her own chapter of the Guild. As a result Bach and sonatinas are being heard where only blues singers and name bands were the rule before. Now other teachers in the vicinity have joined, and a flourishing chapter blooms like the flowers of the desert.

Madelon B. Skonberg, faculty member of Cosmopolitan School of Music in Chicago and Guild member who enters her own pupils and also travels in the spring as adjudicator, has helpful ideas for parents. "The need for discipline is apparent today not only for children but for all of us," she says. "Parents sometimes place upon the child the responsibility of the practice period, but is this fair? The child may want to watch a TV program and it takes discipline on the part of the parent, who may be wishing to watch a TV program himself, to participate in the practicing by listening to the child. Children love an audience, and they respond to attention from you. Let your child know when you see progress."

"Every student should take part in Guild auditions, not just the talented or advanced ones," said **Mrs. Charles Cross, Jr.,** charter member of Galveston Guild chapter. "The Guild upholds a standard. It is important that pupils be assigned material that is well within their grasp."

Esther Vance of Colorado Springs visited in New York during October to renew her study with Rosina Lhevinne and attend some classes at Juilliard School. In discussing her own work she said: "Since practically all of my pupils become amateurs—I hope *good* amateurs—all they learn of music is while they are in grade and high school. Therefore I am especially interested in giving them, in addition to piano lessons, all the ear-training, rhythmic dictation, and harmony possible. We live in a vacation spot where there are always distractions and visitors, but this need not be an excuse for half-prepared work if the teacher maintains a standard. Serious students always come. I even had 25 this summer who were eager to work, and during the season always have an overflow class."

The British are supposed to be the masters of understatement but one wonders when **Leo Podolsky** writes: "From the enclosed recent data you can see that I am trying not to keep myself idle." Chicago, Los Angeles, Bakersfield, Renondo Beach, Santa Ana, Davenport (Iowa), Detroit, San Antonio fly by in his itineraries like telephone poles from the windows of a fast-moving train. However, this commuter does all his traveling by plane.

In a panel put on by Bergen County, N. J., MT Guild at Fairleigh Dickinson University, **Elizabeth Z. Perry** of Richmond Hill, L. I. and New York, discussed "The Value of Music as an Integrated Part of both School and Private Instruction."

Speaks in New York

David Carr Glover spoke at the November meeting of the New York Associated Music Teachers League meeting in Carnegie Recital Hall on the subject "Learn Your Chord." Mr. Glover, who is author of "Pluto the Pup" and other piano creations published by Walt Disney, and the composer of many widely known piano pieces, has just returned from a coast-to-coast tour. He enters all his pupils in Portsmouth, Va., Guild auditions.

DAVID CARR GLOVER

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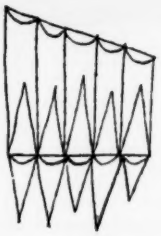

GENERAL REVIEWS

Frederick Werlé

New Piano Publications

JOSEPH WAGNER: Sonata in B minor for Piano. This solidly constructed work is consistently good in all its detail: clearly delineated in its form, logical in its linear development, effective in rhythmic and pianistic patterns, and mildly dissonant. It all adds up to a fine contemporary work that deserves many a hearing. Published by *Southern Music Co., Inc.,* N. Y. Price: $1.50.

The British publisher *Stainer & Bell, Ltd.* is in the process of releasing a series of Early English Keyboard Music. The following collections have recently been issued:

GILES FARNABY: Seventeen pieces newly transcribed and selected from the Fitzwilliam Virginal Book by Thurston Dart. At the end of the volume, the editor includes various notes on the composer, the source of each composition, a short paragraph on the interpretation of the ornaments, and a brief explanation of the form or meaning of the title for each work. He also states: "A few obvious errors in the original have been corrected—there are more of these in Farnaby's music than in the works of any other composer in the ms." It is altogether a fine scholarly edition that should be of great interest to the musical scholar or keyboard performer. Price: $1.50.

CLEMENT MATCHETT'S Virginal Book (1612). This is a collection of twelve pieces by William Byrd, John Bull, John Wilbye, and others from a manuscript written by a young musician in August 1612. Thurston Dart has also transcribed and edited this collection, which includes some interesting facts on the source of these pieces as well as notes on the ornaments and various details in each composition. Price: $1.50. Both the above volumes may be obtained in the U. S. through *Galaxy Music Corporation,* N. Y. Other volumes in preparation include Suites by Henry Purcell, Suites by Matthew Locke, Ten Pieces by John Bull, the Complete Keyboard Works by Thomas Morley, and others. The completed series will undoubtedly be an invaluable source of early English keyboard music.

BEETHOVEN: Three Bonn Sonatas dedicated to Maximilian Frederick, Elector of Cologne, first published in 1783. These youthful sonatas together with the Dressler Variations were the first compositions of Beethoven, and although they are mostly derived from Haydn and Mozart in style, they are of great interest, particularly the second in F minor, which contains some passages that foreshadow the great master of the 32 Piano Sonatas. The three Bonn Sonatas are published separately and are preceded by notes by John F. Russell. In 1944, Mercury Music Corporation, N. Y., published the Bonn Sonatas, stating that the edition "is the first issued since the original 1783 edition with the exception of those complete publications of Beethoven's works in which they were included. The Mercury edition is based on the authentic collected works." In this present edition based upon the second edition published by Tobias Haslinger of Vienna, the errors of the first edition are rectified and to some extent the ornaments elucidated. It is most interesting to compare the two editions in regard to phrasing and ornaments—particularly in the use of the long and short appoggiatura. The dynamics and phrasing in the Mercury edition are perhaps more suited to the requirements of the piano student, whereas this new edition follows the dynamics and phrasing of the young Beethoven according to the corrected Haslinger edition. In any case, the sonatas make ideal teaching pieces in the medium grades, and as youthful works of the great master deserve to become better known. Published by *Mills Music, Inc.,* N. Y., by arrangement with Francis, Day & Hunter Ltd., London. Price of each sonata: 75 cents.

ANTONIO SOLÈR: Six Sonatas for Pianoforte published in two volumes and revised and edited by Leonard Duck with notes by John F. Russell. These delightful short works by Padre Antonio Solèr (1729-1783) are in the one-movement form more familiarly associated with Domenico Scarlatti, with whom he studied. Of the seventy-five known harpsichord sonatas composed by Solèr, only twenty-seven were published in England by Birchall in 1795. From this collection, the editor has chosen six sonatas in contrasting moods and technical exposition. Published by *Mills Music, Inc.,* N. Y., by arrangement with Francis, Day & Hunter Ltd., London. Price: 75 cents for each volume.

Miniature Score

SCHUBERT: Two Scherzos completed and orchestrated by Geoffrey Bush. The reconstruction and completion of works left unfinished by the great masters (also the not-so-great masters) will always be a subject of much debate. In the meantime, the practice continues, and this is not a column devoted to pros and cons. The first Scherzo in A-flat is from the unfinished Piano Sonata in C of which Schubert left the trio and first 64 bars virtually complete. After 16 additional fragmentary bars the sketch breaks off altogether. The work is orchestrated for double woodwinds, 2 horns, 2 trumpets, timpani, and strings. The second Scherzo in B minor is from the "Unfinished" Symphony. According to the foreword, Schubert left a more or less finished draft on two staves of the first 40 bars, but thereafter the sketch becomes more and more incomplete and incoherent. Of the trio, only 16 bars of the theme, entirely unharmonized, survive. Only the opening 9 bars of the scherzo were orchestrated by Schubert. The instrumentation is the same as above with the addition of 3 trombones. Published by Elkin & Co., Ltd., London, and available in the United States through *Galaxy Music Corporation,* N. Y. Price: $2.50.

SACRED — SECULAR

Leon Carson

Sacred

LORD, COME AWAY, John Huston. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York.

A new anthem of interest and worth for 4-part (SATB) mixed voices; text by Jeremy Taylor (1613-67). Organ accomp. The music is significant in its

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use of numerous moods accentuating textual meaning, ranging from the martial and broad intensive feeling to the quiet, introspectiveness gained through the incidental soprano solo. Vocal range and tessitura normal. Suitable for general service and more particularly Palm Sunday. 6 pages.

DISMISS ME NOT THY SERVICE, LORD. Austin C. Lovelace. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.16.

A relatively short anthem of importance, straightforward and simple but effective in its musical structure, for 4-part (SATB) mixed voices; text by T. T. Lynch (1818-71). To be sung a cappella; rehearsal accomp. No time signature. Anthem opens with solo lines by soprano section. Vocal range and tessitura easy. Suitable for general service or Lenten use. 4 pages.

ANTIPHON, Benjamin Britten. Boosey & Hawkes, New York. $.25.

An impressive and moderately difficult anthem in splendid contemporary religious style, for 4-part (SATB) mixed choir. Requires well-trained and evenly balanced choral body for successful execution of varying moods and shadings. A strong bass section one of the vocal requisites. Text by George Herbert. Organ accomp. with carefully indicated pedal notes. There are solo passages in the soprano line to be sung by one or three solo boys or alternatively a small semi-chorus preferably located in gallery apart from main choir. The music is generally majestic and rhythmic in form. 14 pages.

REGEN NATUM (Birth of the King), Jacobus Gallus (1550-91). Summy-Birchard Publishing Co., Boston-Chicago. $.25.

A Christmas anthem of unusual beauty for 4-part (SATB) mixed chorus. The ancient text is probably from an old unknown monastic breviary, and the music from the composer's Opus Musicum. The quiet simplicity of text and musical line announcing the birth of the King contrasted with the grandeur of the "Glory to God in the Highest" motive makes for a work of interest and religious appeal. Sung a cappella; rehearsal accomp. Singing range and tessitura are normal. 5 pages.

O THOU NOT MADE WITH HANDS, W. K. Stanton. Boosey & Hawkes, New York. $.20.

A dignified, rhythmic anthem for general use by 4-part (SATB) mixed chorus, with text by F. T. Palgrave (1824-97). Opens with full unison chorus, followed by soprano unison, leading into full 4-part harmony, and ending in full unison. Organ accomp. 4-part section of anthem sung a cappella. 4 pages.

SANCTA MARIA, Marcel G. Frank. Galaxy Music Corp., New York. $.20.

A well-arranged 3-part (SSA) chorus for women's voices, with text based on the Edgar Allan Poe poem. Piano or organ accomp. The harmonization for the female voices is excellent throughout, bringing into strong relief the potency of the prayer-poem. Easy singing range. 6 pages. Perf. time 2½ min.

TO THE NAME THAT BRINGS SALVATION, Everett Titcomb. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.20.

A vigorous anthem for 4-part (SATB) mixed voices, the music skillfully set to the translation by John Mason Neale of a 15th-century hymn. Organ accomp. Incidental soprano or tenor solo. Music moderately difficult. Normal singing range and tessitura. Suitable for general or festival service. 7 pages.

AT THE CRY OF THE FIRST BIRD, Grant Fletcher. Summy-Birchard Publishing Co., Boston-Chicago. $.25.

An effective and unusual anthem for 4-part (SATB) mixed choir, making use of the well-known, traditional Irish text. Composer has ably enhanced with his music the tragic quaintness of the words by its rhythmic pulsations and flexibility and impressive dynamic contrasts. To be sung a cappella; rehearsal accomp. Normal vocal range and tessitura. Careful interpretive markings. Suitable for general or Lenten use. 5 pages.

A VISION OF AEROPLANES, R. Vaughan Williams. Oxford University Press, New York. $1.25.

A powerful motet for 4-part (SATB) choral body, with organ accomp. Strong text taken from Ezekiel, Chapter I: "I looked, and, behold, a whirlwind came out of the north. . . ." This work of 27 pages is a combination of dynamic organ playing and brilliant singing by a chorus completely trained in the art of fine ensemble effects and flexible vocal execution. Singing range is generally normal, with occasional difficult tesstituras. Especially suitable for festival use.

Secular

THE BIRD OF MORN, Michael Head. Boosey & Hawkes, New York. $.20.

This unusual and fascinating segment taken from the composer's "Snowbirds" has been published for baritone soloist with women's choir consisting of soprano I-II, contralto. It may also be sung as a baritone or mezzo-soprano solo, without chorus. The words of Sri Ananda Acharya have been given even new life by the mysteriousness and harmonic subtleties of the musical line, combined with a delicately elaborate piano accomp. Easy vocal range. 5 pages.

THE NIGHTINGALE, Thomas Weelkes (A. D. 1600). The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.15.

This delightful madrigal has been arranged for female voice (SSA) by Henry Leslie, enhanced by a lilting piano accomp. The music swings along in accelerated pastoral fashion, and the necessity for fluent dictional and vocal abilities on the part of the singers is at once evident. A charming bit of vocal composition, well harmonized, either for casual or formal concert use. Requires a low-voiced contralto section. Voice range generally normal. 4 pages.

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